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the COMIC READER

T.M.

Number 210
April 1983

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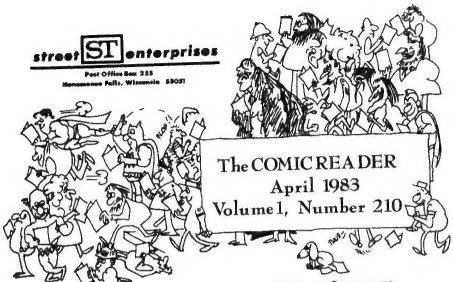

The COMIC READER
April 1983
Volume 1, Number 210

OUR COVERS: Groo meets up with an unfriendly-looking green guy. Is he worried? Nope (the fool). Sergio Aragones did it, and owns the copyright © 1983, Sergio Aragones. Also: Green Lantern and adversary are portrayed by Paul Abrams. © 1983, DC Comics Inc.

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BACK ISSUES: [Issues #101 to present were published by Street Enterprises. Up to number 163 were digest sized, with #164 the current comic book size format was adopted.]
50¢ each: #94,95,98,100-111,113, 116,118,120-124,126-128,131, 133-139,143
75¢ each: #145-163
$1.25 each: #164,165,167-171,173-184,186-194,196-199
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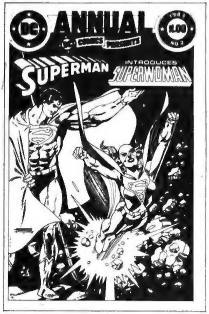
DC News

Well, ADVENTURE COMICS has been axed again, leaving us as of #503, the thirteenth issue to appear in the digest size. No new digest has been announced to take its place, as DC has another reprint project in the works which will take its place.

Also cancelled with #321, out in August, is HOUSE OF MYSTERY, the last bastion of what once carried the DC line in the early '70s, its mystery-book line. The book, once looked upon as a training ground for new writers and artists, has been replaced in the past few years through other means of training, and its necessity of existence was undercut.



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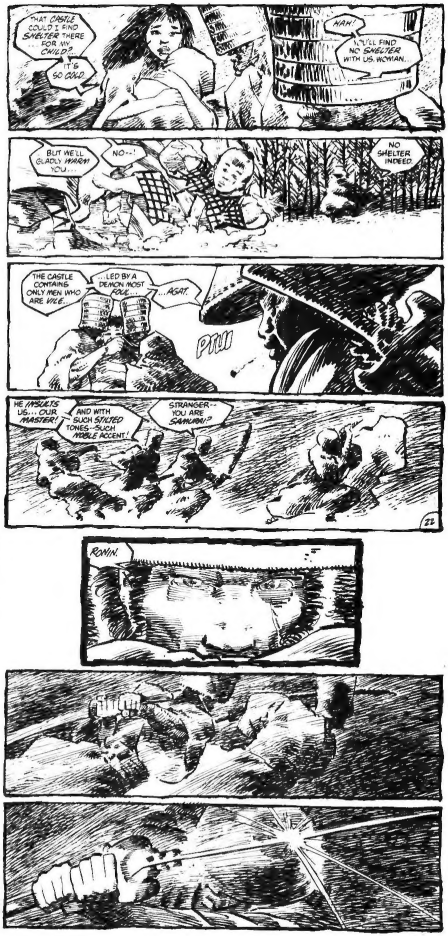
The new reprint series will be called MAGNUM OPUS, and it will be similar in appearance and cost to the DC-Seagate MASTERWORKS SERIES in that it will be printed on Baxter paper and cost $1.50. It will appear monthly beginning in July (cover dated October) and the first seven issues will re-collect the GREEN LANTERN issues co-starring Green Arrow. There will be no ads, with the balance of each issue filled with either edited portions of subsequent issues, or other material.

Along with this announcement came the announcement that the reprint rate has been raised from its current $2.50-per-page rate to $20.00 a page. Besides MAGNUM OPUS, only THE BEST OF DC currently houses reprints.

Another addition to the schedule as of June will be THE VIGILANTE, the character appearing in THE NEW TEEN TITANS created by Marv Wolfman and George Perez. The book will be written by Wolfman and Keith Pollard will do the art.


WHAT CASTLE COULD I FIND SHELTER THERE FOR MY CHILD?
IT'S SO OLD
NAH.
I'LL FIND NO SHELTER WITH LIS NOWAN.
BUT WE'LL GLADLY HARBOR YOU...
NO...!
NO SHELTER INDEED
THE CASTLE CONTAINS ONLY MEN WHO ARE VILE.
LED BY A DEMON HOST FOUL
...AGAIT.
PAH!
HE INSULTS US...! OUR MASTER!
AND WITH SUCH STILTED TONES...SUCH NOBLE ACCENT!
STRANGER... YOU ARE SAMURAI!
22
RAHH.

© 1982 JACK KIRBY STUDIOS

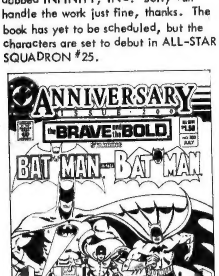
Two of DC's more recent series will be experiencing a setback due to only fair sales. THE NIGHT FORCE will end with #14 and CAPTAIN CARROT with #20 to return in the summer of '84 as "mini-series" of four issues. This is to take advantage of the high-sales summer months while keeping the titles in print. The theory behind this isn't new; indeed, CAPTAIN CARROT's ancestors, PETER PORKCHOPS, DODO AND THE FROG, FLIPPITY AND FLOP,

NUTSY SQUIRREL, and DOBIE GILLIS, among others, were changed to summer-only distribution near the ends of their runs in the late '50s and early '60s.

The Don McGregor-Gene Colan book has been officially announced as being the already-mentioned NATHANIEL DUSK.

DC is finally getting into the GRAPHIC NOVEL business in August with a brand-new project featuring new characters. It will be written by Elliot Maggin and drawn by Jose Garcia Lopez. Further books in the series have yet to be announced.

It seems I erred in my phrasing of an item in last issue's news section. Jerry Ordway is not leaving ALL-STAR SQUADRON because he could not handle the work load--but because he wanted to get back to drawing present-day cars, backgrounds and clothing styles, and was offered the art on the new young JSA book, which has been dubbed INFINITY, INC. Jerry can handle the work just fine, thanks. The book has yet to be scheduled, but the characters are set to debut in ALL-STAR SQUADRON #25.



Also still up in the air: the release date for NEW TALENT SHOWCASE.

There will be a DC giveaway comic done for the U.S. government dealing with the juvenile drug problem. It will be a special issue of THE NEW TEEN TITANS, and will probably be done by Wolfman, Perez and Tanghal.

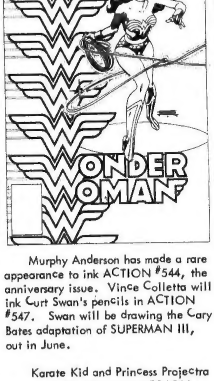
Joe Kubert, who hasn't edited any new titles since the 1978 implosion, will be the editor of ARION, LORD OF ATLANTIS with #9. Artist Jan Duursema is a former Kubert student.

Before its hiatus, Dracula will make an appearance in THE NIGHT FORCE.

Supergirl will be getting another new costume with #13 of her book, in part to celebrate her first anniversary.

GREEN LANTERN #169 has been pencilled by Alex Toth over a plot by Keith Giffen. No inker has been announced as yet. This marks Toth's return to a book he drew in the '40s, though it was, of course, the present GL's Earth-Two counterpart in the starring role.

ACTION COMICS #546 will feature both the Justice League and the New Teen Titans. Marv Wolfman and Gil Kane do the story and art.



Murphy Anderson has made a rare appearance to ink ACTION #544, the anniversary issue. Vince Colletta will ink Curt Swan's pencils in ACTION #547. Swan will be drawing the Cary Bates adaptation of SUPERMAN III, out in June.

Karate Kid and Princess Projectra are married in this year's LEGION OF SUPER-HEROES ANNUAL, which is by Paul Levitz and Dave Gibbons. The Legion will battle the Gods of Olympus in ancient Greece.

Superman has an unusual team-up in SUPERMAN ANNUAL #9--with Curt Swan! "I Flew With Superman" is the back-up to the Elliot Maggin/Alex Toth/Terry Austin lead-story featuring Luthor.

Cary Burkett is writing JUSTICE LEAGUE OF AMERICA #218, out in June.

The Len Wein/George Perez/Rick Hoberg Superman-OMAC team-up finally appears in DC COMICS PRESENTS #61, as OMAC must stop an ancestor in Superman's time from being destroyed by Murdermek.

Oops. Looks like George Perez isn't going to continue in his attempt to beat Dick Dillin's longevity record on JLA. NEW TEEN TITANS #35 features a fill-in art job by Keith Pollard.

AND WE WILL SOON HAVE ARMED OF WEAPONRY! YOU, MERLIN AND I WILL HOLD A COUNCIL OF WAR IN ONE HOUR'S TIME.
AS MY KING WILLS.
I WANT IN ON THIS, ARTHUR!

Terry Austin is replacing Bruce Patterson as inker of Brian Bolland's pencils on CAMELOT 3000. #6 will be Patterson's last (on sale in March), #7 is on sale in April, and #8 on will follow in five-week intervals thereafter.

WORLD'S FINEST #295 will be done by newcomer Dave Kellogg and relative newcomer Jerome Moore, with Superman and Batman taking on the Moon-Dancers.

DC has issued at least four more Atari comics: ATARI FORCE #4 (with the PHOENIX game), a reprint of the insert which appeared in LEGION last year; ATARI FORCE #5 (with the GALAXIAN cartridge), a normal 48-page issue; DIG DUG #1, which comes with that cartridge; and CENTIPEDE #1, featuring story and art by Howie Post, coming with that game as well. Three subsequent issues of SWORDQUEST have probably appeared as well, though we have yet to see them.

And DC AND MARVEL PRESENT THE JUSTICE LEAGUE OF AMERICA AND THE AVENGERS ships in June, and is by Gerry Conway, Roy Thomas, George Perez and Dick Giordano, featuring the big heroes from both companies.

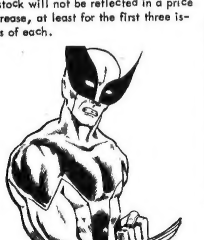
Et Al

Just Imagine Graphix is issuing JUST IMAGINE COMICS AND STORIES #6 in May, which includes a feudal Japan story by Stan Timmons (story and art). Also included is a PENFIELD WEAVER story by Chris Dietrich and Tom Artis. JUST IMAGINE's cover price is $1.50 and their address is 11 S. 767 Book Road, Naperville, IL 60565.

Marvel News

Carl Potts and not Bob Budiansky will be the replacement for Al Milgrom on THE INCREDIBLE HULK, THE MICRONAUTS, DOCTOR STRANGE and THE DEFENDERS. His assistant editor is Ann Nocenti, who will be full editor of THE THING--which Carl Potts is the assistant editor on. Seems only fair. Budiansky will edit the bunch of mini-series mentioned here the last few months.

Beginning with the issues on sale this month, MOON KNIGHT, KA-ZAR, MICRONAUTS, KULL THE CONQUEROR and RED SONJA will be printed on Mando paper. At present, that change in stock will not be reflected in a price increase, at least for the first three issues of each.



Klaus Janson's work on DAREDEVIL #197 concluded with the seventh page. With page eight, DD arrives in Japan for Wolverine and Mariko's wedding and the art magically transforms itself into that of William Johnson and Mike Mignola. Janson's reasons for leaving the series were given as being unhappy with the undue strain it took to do the pencilling, inking and coloring on the book, none of which did he wish to relinquish. He'll be doing the art, inking and coloring for this year's STAR WARS ANNUAL by Mary Jo Duffy, plus a possible DAREDEVIL GRAPHIC NOVEL with Denny O'Neil. Johnson and Mignola may be the regular art team on DAREDEVIL (which will tie up all the plotlines going back to #177 in its 200th issue), though they may switch over to POWER MAN AND IRON FIST.

Mike Carlin will be replacing Bruce Jones as writer of KA-ZAR THE SAVAGE. Jones is editing and writing at Pacific Comics; Carlin may use a pen-name for his work.

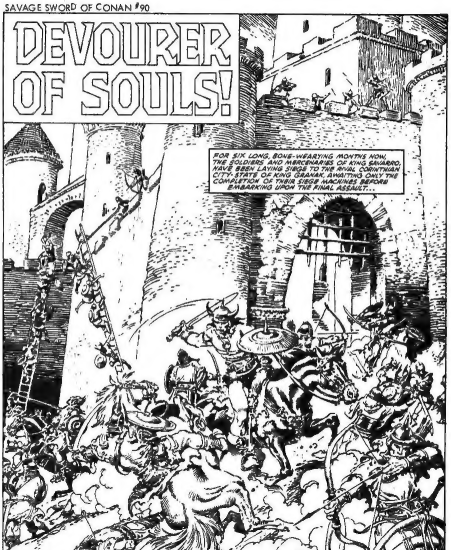
U.S. 1, it turns out, is a twelve-issue maxi-series. This was a surprise to everyone, as Al Milgrom hadn't mentioned it to the press liason; Negotiations for a cartoon for Saturday mornings are going on.

As you may have already begun to see, Bill Sienkiewicz is doing cover paintings for DAZZLER and will also do the cover of THE RETURN OF THE JEDI. Apparently enamored with the medium, Sienkiewicz will be painting the THOR GRAPHIC NOVEL.

Laurie Sutton has been hired as an assistant editor to Archie Goodwin on the EPIC ILLUSTRATED staff.

Marvel Productions has done five new G.I. JOE commercials for use in a couple of months, and there is a good possibility that ads for other Marvel Comics may follow. EPIC COMICS will be advertised in late '83, with a space at the conclusion of the spots for the local shops to insert a plug.

SAVAGE SWORD OF CONAN #90


DEVOURER OF SOULS!
FOR SIX LONG, BONE-WEARYING MONTHS NOW, THE SOLDIERS AND MERCENARIES OF KING SHAMARO, KAVE BEEN LAYING SIEGE TO THE RIVAL CORINTHIAN CITY-STATE OF KING STRABAK, AWAITING ONLY THE COMPLETION OF THEIR SIEGE MACHINES BEFORE EMBARKING UPON THE FINAL ASSAULT...
AND FOR THOSE SELFSAME SIX MONTHS, STRABAK'S HARRIED AND SIEGE-WEARY DEFENDERS HAVE BEEN ACHIEVING FORTH ALMOST DAILY FROM THEIR SALLY PORTS IN A FRUITLESS ATTEMPT TO BREAK THE SIEGE...
IN THE FOREFRONT OF THE DEFENDERS' RANKS--

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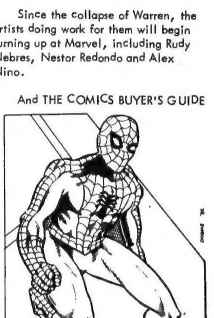
Since the collapse of Warren, the artists doing work for them will begin turning up at Marvel, including Rudy Nebres, Nestor Redondo and Alex Nino.

And THE COMICS BUYER'S GUIDE



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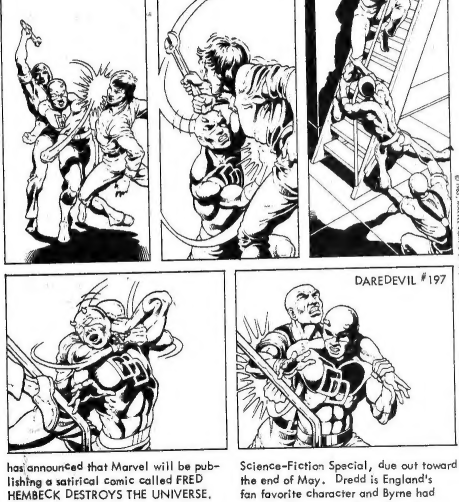


DAREDEVIL #197

has announced that Marvel will be publishing a satirical comic called FRED HEMBECK DESTROYS THE UNIVERSE. This, obviously, is in answer to the "Big Bang" news reported widely over the past year.

THE AVENGERS' twentieth anniversary issue #236 will feature a new logo as well as Spider-Man's try-out for the team.

The ILLYANA AND STORM and CLOAK AND DAGGER mini-series both begin in late June.

Peter Gillis will be writing finis to the Cosmic Cube in this year's CAPTAIN AMERICA ANNUAL. Brian Postman will draw.

THE KREE/SKRULL WAR will be out in May, comprising two 64-page issues featuring reprints of the five-part story from THE AVENGERS #93-97 by Roy Thomas, Neal Adams and John Buscema on the final issue. Alan Zelenetz, Walt Simonson and Tom Palmer will do the seven-page intro of the occurances preceding the issues in question. It's on Baxter paper.

Et Al

John Byrne has pencilled and inked a fourteen-page JUDGE DREDD story for the 1983 edition of the 2000 AD Science-Fiction Special, due out toward the end of May. Dredd is England's fan favorite character and Byrne had expressed interest in doing the strip to 2000 AD editor Richard Burton in Chicago last summer. The special's longer deadline allowed Byrne the opportunity he didn't have to do a story for the weekly comic book. Regular DREDD writer John Wagner did the script, and Byrne has apparently expressed a desire to do subsequent work for 2000 AD.

Fantaco's CHRONICLES series will focus on histories of two underground comics publishers for the next two issues. #6 will spotlight "The Freak Brothers Chronicles--The Story of the Rip-Off Press" featuring a complete checklist of every Rip-Off Press publication, interviews with Fred Todd and Gilbert Shelton, a cover by Shelton, and art by Howard Chaykin, Frank Miller and Walt Simonson. #7 will star Kitchen Sink Press, featuring a Will Eisner/Pete Poplaski cover, a complete Kitchen Sink checklist, articles and a Denis Kitchen interview. The issues will appear in June and July. $1.50 is the cost.

DEJA VU #1 sold out and is being reprinted. There will be a second issue out in May.

DIAL "H" FOR HEMBECK is out and is as great as the previous issues--and that's an objective view. Look for it at your local dealer; it's $1.95.

Also out is VORTEX #2 (493A Bloor Street, West, Toronta, Ontario, CANADA M5S 1Y2), a comic-book sized magazine with color covers and black and white interiors. The all-strip science-fiction comic has work by Paul Rivoche, David Ross, Joe Haidar and Nick Poliwko, and is of professional quality. The price is $1.95. Issues #3 and 4 are slated for April and June release, and feature a cover by Carl Lundgren and work by Ken Steacy, Haidar, Ross and Tom Nesbitt.

A sort of black-and-white rookie-league comic book line has appeared under the name Comico (1547 deKalb Street, Norristown, PA 19401) and is publishing a number of books: COMICO PRIMER, a try-out book with various strips, SLAUGHTERMAN by Gerry Giovinco, AZ by Phil LaSorda, SKROG by Bill Cucinotta and Bill Anderson, and GRENDEL by Matt Wagner. The semi-pro line consists of 32-page comic-book sized comics with color covers and black and white interiors. (Recall, if you will, that Jim Starlin began in a vehicle similar to this and you may wish to get in on some early work by up-and-coming professionals.) The books are $1.50 each.

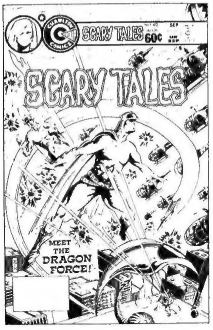
Star*Reach Productions, which is now a talent agency which negotiates the contracts for artists and writers with publishers (ELRIC and DNAGENTS being two recent examples), has hired Thomas N. Walton as Promotion Director. His previous comics experience was as contract-negotiator or consultant with Comics and Comix, WaRP Graphics, Marvel, First Kingdom, and Creation Conventions.

Fantagraphics' second issue of NEMO: THE CLASSIC COMICS LIBRARY features the original SUPERMAN strip done by Jerry Siegel and Joe Shuster for a small science-fiction fanzine in 1934--which features a bald-headed, evil Superman. Also included is a 1933 KING KONG review by Siegel with art by Shuster, and an interview with the pair, as well as continuation of the TERRY AND THE PIRATES sequence begun in #1, and articles by Ron Goulart on newspaper super-heroes, Alley Oop, Fred Harman's ON THE RANGE and more. It's on sale in May.

LOVE AND ROCKETS No. 2, July. A trapped dinosaur and a crashed spaceship figure in a story in which Maggie and Hopey go to Africa. "Mechanics" is by Jaime Hernandez. 64 pages of art by Jaime, Bert and Mario Hernandez. (April)

Charlton News

Bill Pearson, who has served as Assistant Editor at Charlton since September of 1975, will leave his post April 4, 1983 to take a new one at Another Rainbow Publishing Company. (TCR has enjoyed a long and wonderful association with Bill, who has never failed to provide us with information even in the days when Charlton was at its lowest. Thanks for all the help, Bill!)



© 1983 CHARLTON PUBLICATIONS, INC.

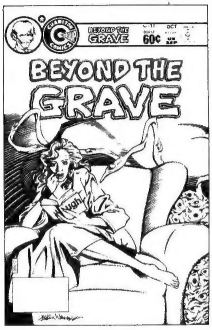
Charlton has officially announced that they have sold "a few of our" characters to DC.

Charlton has switched its printing of its comics from its old letterpresses to an offset press, which should result in improved printing, and which also has the added benefit of enabling Charlton to do a complete printing and binding service for small publishers in runs smaller than their previous minimum of 100,000 copies. Serious inquiries are invited.

More CHARLTON BULLSEYE material is being used in the mystery titles. SCARY TALES #40 features a new booklength story by a South African artist named Johan Roux. GHOST MANOR #70 sports a new cover and nine-pager from Daniel E. Carroll called "Begin" as well as an eight-pager by Frank White and Randy Elliott called "The Android Affair." And BEYOND THE GRAVE #11 has a new Mitch O'Connell cover.

ATTACK No. 41, July. [3/21-4/21]

SCARY TALES No. 39, July. [3/21-4/21]



BEYOND THE GRAVE No. 10, August. [3/28-4/28]

WAR No. 40, August. [3/28-4/28]

Whitman News

Shannon Distribution Company (3415 St. Clair Street, Racine, WI 53402) will be handling distribution of single-copy sales. Any dealers interested in handling single-copy Whitman comics in their shops should contact Art Shannon to give him some idea of the orders he should make before comics go to press. Shannon deals with subdistributors (Seagate, Bud Planet, etc.) however, so don't expect direct distribution in this manner.

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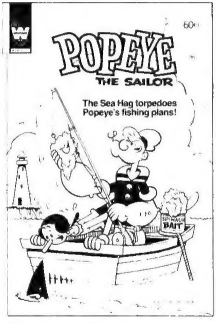


The following titles will be printed in April. No word yet as to when they will begin appearing on your comic racks or in stores.

BEEP BEEP, THE ROAD RUNNER No. 103. [4/7]

BUGS BUNNY No. 240. [4/7]

BUGS BUNNY No. 241. [4/7]

LITTLE LULU No. 266. [4/7]

PORKY PIG No. 106. [4/7]

TWEETY AND SYLVESTER No. 118. [4/7]

WOODY WOODPECKER No. 199. [4/7]

YOSEMITE SAM No. 79. [4/7]

THE PINK PANTHER No. 85. [4/21]

WALT DISNEY'S COMICS AND STORIES No. 502. [4/21]

WALT DISNEY'S COMICS AND STORIES No. 503. [4/21]

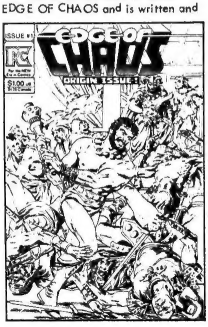
WOODY WOODPECKER No. 200. [4/21]

Pacific News

Pacific has announced two new titles in their line, one a reprint similar to BERNI WRIGHTSON, MASTER OF THE MACABRE, the other a three-issue mini-series.

WORLD OF WOOD reprints four Warren magazine stories in color for the first time: "The Cosmic All," "War of the Wizards," "The Battle of Britain" and "The Curse." An appreciation of Wood by Jim Steranko and a cover by Dave Stevens round out the package. It goes on sale in May, on Baxter.

The other new title is called EDGE OF CHAOS and is written and

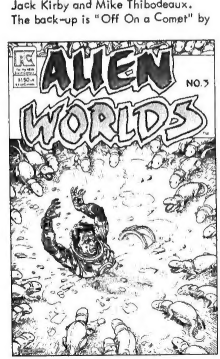


illustrated by Gray Morrow. Eric Cleese journies from modern times to antediluvian Atlantis where he meets the extra-terrestrials who became the gods of mythology. The regular-paper book will cost $1.00 and the three issues will appear in May, June and July.

SILVER STAR No. 3, June. Another issue by Jack Kirby and Mike Royer, with a Kubert School back-up. Kirby and Royer did the cover. [March]

BERNI WRIGHTSON, MASTER OF THE MACABRE No. 1, July. Three stories which were originally published by Warren in the '70s are reprinted in color here on Baxter paper: "The Pepper Lake Monster," "The Muck Monster," and "The Black Cat." Wrightson did the cover. [April]

CAPTAIN VICTORY No. 11, July. The origin of Captain Victory is by Jack Kirby and Mike Thibodeaux. The back-up is "Off On a Comet" by Tim Conrad. Kirby and Thibodeaux did the cover. [April]



ELRIC OF MELNIBONE No. 2, July. Part two of the mini-series is by Roy Thomas, P. Craig Russell and Michael Gilbert. Russell and Gilbert did the cover. [April]

GROO THE WANDERER No. 4, July. Sergio Aragones and Mark Evanier take Groo on a round-and-round favor-giving trip which begins with Groo asking an old witch for help on a quest. Aragones did the cover. [April]

TWISTED TALES No. 3, July. Bruce Jones' stories for the issue are "Me and Old Rex" by Richard Corben; "Sunken Chest" by Brett Blevins; and "Off Key" by Doug Wildey. Corben did the cover. [April]

Aardvark-Vanaheim News

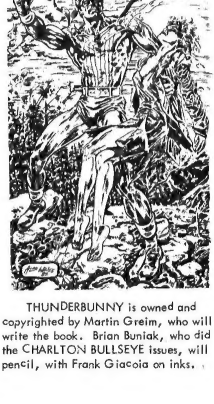
Arn Saba's NEIL THE HORSE advance sales have been so good that the mini-series is being extended from six issues to eight.

CEREBUS THE AARDVARK No. 48, March. "High Society, Part 23: Upstairs, Downstairs" is by Dave Sim. Cerebus must get the Discretionary Disbursement Council to give him the money to allow Arnold the Ishurian's mercenary forces to quell the invasion from the north even as the Anarcho-Romantics demand a rock garden and reflecting pool for the lower city. The UNIQUE STORIES back-up is by Bill Loebs: "Search" featuring Wolverine MacAlistaire. Sim did the cover. [March]

JOURNEY No. 1, March. Beginning a mini-series featuring the character Wolverine MacAlistaire, this story is set in pioneer times in Michigan, with Wolverine meetin' up with a bear. Loebs did the cover. [March]

Red Circle News

The burgeoning staff and roster of books continues to grow at Red Circle. We'll begin with staff: Rich Buckler is now Managing Editor, replacing John Carbonaro, who will oversee only his own line's books. He (Buckler) will oversee six Red Circle titles featuring super-heroes. Beside the announced NEW ADVENTURES OF THE MIGHTY CRUSADERS, THE FLY, THE BLACK HOOD, LANCELOT STRONG THE SHIELD, and THE COMET, this includes THUNDERBUNNY, and a BLUE-RIBBON SPECIAL EDITION. Except for the last-named, all are bi-monthlies. Richard Goldwater and Michael Silberkleit are now the publishers of both Archie and Red Circle, with Goldwater also serving as Editor-in-Chief, and Silberkleit handling direct sales and promotion. Victor Gorelick is Production Manager, with Robin Snyder as Assistant Editor. Barry Grossman is the colorist, and the production staff includes Lori Walls and Dexter Taylor. This staff will be more or less responsible for the production of John C. Productions' HALL OF FAME and the Red Circle-Galactic Media book, GALAXIA.



THUNDERBUNNY is owned and copyrighted by Martin Greim, who will write the book. Brian Buniak, who did the CHARLTON BULLSEYE issues, will pencil, with Frank Giacoia on inks.

Thunderbunny is, of course, the story of a normal boy who magically turns into a rabbit--or at least a man's body with a rabbit's head. The book is scheduled to appear this summer.

The BLUE-RIBBON SPECIAL EDITION features a three-part MR. JUSTICE story by Robin Snyder and Trevor Von Eeden, with a cover by the team of Steve Ditko and Rudy Nebres. It is also slated to appear this summer.

The teams on some of the regular books have been announced. Robert Kanigher will write the STEEL STERLING strip, returning to the character he wrote in the early '40s. Adrian Gonzales will draw the first one, appearing in LANCELOT STRONG #1; after that Rudy Nebres will be the regular artist.

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Bill DuBay and Rudy Nebres will be the regular team on THE COMET's lead story. The back-up series will be THE AMERICAN SHIELD, the original Shield's son, by Martin Greim, Dick Ayers and Tony DeZuniga.

Beginning with BLACK HOOD #3, Alex Toth will be handling the MLJ version of The Fox. Toth, of course, has his own character called the Fox.

Steve Ditko's first Red Circle job appears in THE FLY #2.

LANCELOT STRONG, THE SHIELD #2 will feature the debut of new art team Michael Chen and Sam de la Rosa on the lead feature. Alan Weiss and John Severin did the cover.

Robin Snyder and Frank Giaccia (back to a seldom-seen penciller role) will be doing the new version of THE HANGMAN, with Tony DeZuniga doing the inking.

Jack C. Harris is the regular FLY scripter, and he and Rich Buckler are planning back-up FLY-GIRL stories.

David Singer has been made Consulting Editor.

Publisher Goldwater has announced that Archie Comics will be stepping up production this summer as well, with several specials and anniversary issues in the works.

And Managing Editor Rich Buckler asks that people stop submitting unsolicited stories and artwork to Red Circle as the backlog has built up incredibly in R.C.'s short life. Buckler promises that as soon as GALAXIA MAGAZINE is in full swing, THAT will be the place to submit work to.

Coming Comics

THE BLACK HOOD No. 1, June. The Black Hood returns to solo action in "The Mask and the Man" by Cary Burkett and Gray Morrow. Also starring: the Fox in "Fighting Far With Fire" by Rich Buckler and Stan Timmons with Tony DeZuniga as artist. Also possibly included is an untitled story by Steve Ringgenberg and Gray Morrow. Alex Toth did the cover. [3/10-3/15]

HALL OF FAME FEATURING THE T.H.U.N.D.E.R. AGENTS No. 1, May. This new quarterly published by John C. Productions features vintage reprints from Tower's T.H.U.N.D.E.R. AGENTS series. The first issue features reprints from TA #1: "First Encounter" by Wally Wood; Dynamo in "Menace of the Iron Fog, Part 1" by Len Brown and Wally Wood; "THUNDER Agent NoMan" by Reed Crandall and Wood; and Menthor in "The Enemy Within" by Gil Kane, George Tuska and Mike Esposito. Lou Manna and Rich Buckler did the new cover. [3/17-3/21]

ALL-NEW ADVENTURES OF THE MIGHTY CRUSADERS No. 3, July. The Mighty Crusaders star in "The Darkling Ingredient" by Gary Cohn and Rich Buckler. The back-up story begins a new series starring a longtime Rich Buckler character (who, in one guise or another, has appeared at least twice before) which is called "Saga of New Jerusalem." Buckler did the cover. [4/14-4/19]

THE FLY No. 2, July. The Fly story is "The Mugging" by Jack C. Harris, Steve Ditko, Rich Buckler and Sam de la Rosa. The back-up is called "A Woman's Place" and is by Buckler, Stan Timmons and Adrian Gonzales. Jim Steranko did the cover. [4/14-4/19]

GALAXIA No. 2, July. This is a co-publication by Red Circle and Galactic Media Productions, and is the first issue

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in color. Stories include "Warlords of Light" by Rich Buckler, Mark Texeira and Butch Guice; "Sojourner" by Buckler, Stan Timmons and Willie Blyberg; Mister Midnight by Buckler, Blyberg and Sam de la Rosa; and Astron by Tom Sciacca, Rich Buckler, Frank Travellin, Sam de la Rosa, and Reuben Pharms. Buckler and Guice did the cover. [4/20-4/25]

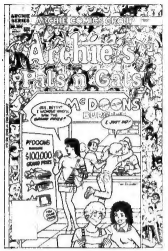
Archie Coming Co

ARCHIE COMICS DIGEST No. 60, May. DeCarlo did the cover. [3/1-3/22]

ARCHIE GIANT SERIES MAGAZINE No. 526, May. This issue is a BETTY AND VERONICA SPECTACULAR and features "Feast of Famine" by Frank Doyle and Dan DeCarlo; "Dear Betty and Veronica" by Edwards; "Wigged Out" by Doyle and DeCarlo; "Handy Man's Special" by Doyle and DeCarlo; and "Kitchen Privilege" by Doyle and DeCarlo. DeCarlo did the cover. [3/1-3/22]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 324, May. In this issue: "Money Talks" by Frank Doyle and Dan DeCarlo; "Double-Hexed" by Geo. Gladir and Stan Goldberg; "Valley Girl Fashions" by Lori Walls; "Puzzle Muzzle" by Gladir and DeCarlo; "Aroma of Influence" by Doyle and DeCarlo; "Dear Betty and Veronica" by Joe Edwards; and "Night Beat" by Doyle and DeCarlo. DeCarlo did the cover. [3/1-3/22]

PEP No. 389, May. Archie stars in "The Job Holder" by Frank Doyle and Stan Goldberg; Marvelous Maureen appears in a story by Lori Walls; Archie appears in "Grade Aid" by Dick Malm-



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gren; and Sabrina appears in "Zap Scrap" by Malmgren. Dan DeCarlo did the cover. [3/1–3/22]

JUGHEAD JONES COMICS DIGEST MAGAZINE No. 25, May. [3/8–3/29]

ARCHIE'S PALS 'N' GALS No. 164, May. Featured in this issue are "Prize Present" by George Gladir, Bob Bolling and Rudy Lapick; and a Marvelous Maureen story by Lori Walls. Dan DeCarlo did the cover. [3/15–4/5]

EVERYTHING'S ARCHIE No. 106, May. Dan DeCarlo did the cover. [3/15–4/5]

JOKE BOOK COMICS DIGEST ANNUAL No. 12, May. [3/22–4/12]

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First Comics News

Beginning this fall, a sixth comic monthly will be added to the First Comics roster: MARS. Created by Mark Wheatley, writer and Marc Hempel, artist, the book concerns a group of people believed to be the sole survivors of the human race, as they were on Mars at the time of destruction of the planet Earth. The first issue will feature a 28-page story; after that, it will drop to 20 pages for the lead with an eight-page, unrevealed back-up story.

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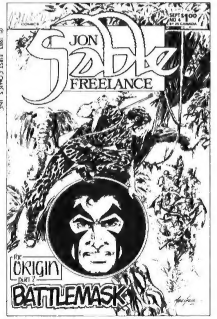
Charlie Meyerson will be writing a history of the so-called "New Comics" trend begun by non-newsstand publishers such as Mike Friedrich, Wally Wood and Jack Katz in the early '70s. The series will begin this spring in all of the First Comics titles beginning with Wood and Friedrich in the first two installments. The text feature will appear in addition to the letter column.

Mike Gustovich will be the regular inker of WARP beginning with #6, replacing Bruce Patterson.

There will be a VALARIA solo two-parter in WARP #8 and 9 written by Peter Gillis and drawn by comics newcomer Bill Willingham, who has previously done comics-style work for TSR (DUNGEONS AND DRAGONS) Publications. You may remember the series of fifteen D&D ads which appeared in Marvel Comics over the past couple of years. (Willingham also created the Elementals for the JUSTICE MACHINE ANNUAL out this summer, followed by a bi-monthly comic from Third Coast Publications afterward). The Valaria "prequel" will be inked by Bruce Patterson and will be the last of the series to appear in WARP. Future episodes of the history may appear in WARP SPECIAL however.

Coming Comics

JON SABLE, FREELANCE No. 3, Au-



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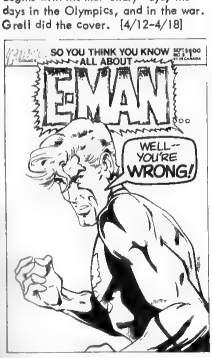
WARP No. 5, August. "The Darkest Hour" is by Frank Brunner, Peter Gillis and Bruce Patterson. Having captured Cumulus and Chaos, Xander is about to snatch the amulet from the chest of Cumulus. Also, Sargon stars in "The Dogs of War, Chapter One: Brawl" by John Ostrander, Lenin Delsol and Rick Burchett. Brunner did the cover. [4/12-4/18]

gust. "A Storm Over Eden: The Origin, Part 1" is by Mike Grell. Beginning a four-part story, the life of Jon Sable begins with his mercenary days, his days in the Olympics, and in the war. Grell did the cover. [4/12-4/18]



E-MAN No. 5, August. "Getting Void" is by Martin Pasko and Joe Staton. E-Man and Nova with Mike Mauser tackle the danger caused by the Psychobabbler, Elrod Flummox, and the Skinner Bomb. The one-page ad parody features Omaha the Cat Dancer by Reed Waller. Staton did the cover. [4/12-4/18]

STAR SLAYER No. 7, August. "A Case of Do or Die" is by Mike Grell, Lenin Delsol and Mike Gustovich. With Earth destroyed, Torin Mac Quillon still wants to return to his home--via the past. Grell did the cover. [4/12-4/18]

Nobody Asked Me But...

By Mike Tiefenbacher

I've forgotten to mention this ever since the first column where space caused its omission: the title for this column is not original with me. Back in the mid-'70s, Jerry and I belonged to APA-5 (an amateur press alliance wherein people created mini-fanzines and sent them to a central mailer who distributed everyone's contribution to everyone else). In that APA was a regular zine done by Art Scott called (to no one's surprise) NOBODY ASKED ME, BUT... When I needed a title for this column, many possibilities came to mind, but this is the one that seemed most appropriate--and I just wanted to acknowledge Art's contribution. Thanks, Art, for not complaining.

* * *

I usually shy away from reviewing specific issues per se, as that's Sam Kujava's territory in TCR--but Mike Flynn sent me Xeroxes of four upcoming issues and asked me to talk about them. As always, take my views with a grain of salt--they're just one guy's opinion.

THE GREEN ARROW #1 and 2 show exactly how well the character might have been treated over the years if lesser lights attempting to imitate the energy of the GL/GA team-ups by Denny O'Neil hadn't turned GA into a loud-mouthed, ignorant slob. (Am I being too lenient here? Perhaps.) In any case, I liked these a lot, partially because of the always-improving Trevor Von Eeden's art (whose only weakness seems to be a tendency to use pyrotechnic layouts to the detriment of the storytelling), aided by the always dependable Dick Giordano. Best of all, though, is Mike Barr's treatment of GA: I actually could believe that this guy was once a rich, urbane playboy--and I wish that the fortune he's inherited would remain a permanent part of the strip--which I'm afraid it won't. Oh well.

BATMAN #360 is handsomely done as well, but unfortunately, it has one of those disfigured-slasher-type plots that everyone says was a Conway mainstay, but is also one of Doug Moench's favorites, having used it a few times in his magazine MOON KNIGHT stories. Despite the lousy plot, and the awful melodramatic dialogue given the villain, Moench at least has a vision of Batman which is compatible with mine; he works with the police and in the daytime, eschewing the hoary "creature of the night" cliches.

I approached the new revitalization job on Lex Luthor and Brainiac with some trepidation; after all, constancy

of a villain over the long haul in almost as important as that of a hero. I don't know what'll happen with Luthor yet besides giving him one of those patented George Perez "busy-as-a-printed-circuit" designed costumes with far more detail than Curt Swan or Gil Kane (the poor guys who'll have to draw it most often) should ever have to use. Brainiac, though, I've been shown, via a copy of ACTION #544.

When DC created the New Doom Patrol, they neglected to realize that the basis of the psyche of the Robotman character was that he didn't LIKE to look inhuman--and gave him a costume that not only ripped off John Byrne's Rog-2000, but also made him look like a lawn ornament with limbs. Well, I think they've done it again. Brainiac's original hook was that no one knew he was actually a machine, and that as a machine in a human body, he was more threatening than he would have been if he looked the part. The new Brainiac, created in a high-blown, never really convincing origin sequence by Marv Wolfman and Gil Kane, in itself highly reminiscent of the evolution of Dr. Evil in a Kane issue of CAPTAIN ACTION, becomes something just as complicated-looking as the new Luthor (hopefully, coloring will keep the two from being confused with each other), and something which no one will ever confuse with anything but a machine. And I'll go along with everyone else on a point about Superman's dialogue: it goes far too heavy on the invocations of "Rao" whenever Superman remarks about something. When you substitute "God" for "Rao," it's rather offensive to this Catholic boy.

THE LEGION OF SUPER-HEROES #301 is an episodic issue which I, coming in in the middle, got very little out of. This one was lighter on the talking heads Giffen usually provides, but he's still awfully weak on faces (they seem like the same universal features are simply stencilled onto heads of different sizes, shapes, sexes and colors), and if he's going to continue to use the shot of someone looking down at something, I WISH he'd learn how to foreshorten noses so they don't look like the air suddenly went out of the persons' heads. Otherwise, there was sort of a plot with Chameleon Boy and his new-found father on his home planet trying to get back his powers, but the rest of it was a lot of characters with the same faces using their civilian names most of the time, which left me confused most of the time. By the way, is this the first Code-approved comic to use the word "bastard" in its derogatory (rather than descriptive) sense?

* * *

One more "review" of sorts goes to my favorite whipping boy, JUSTICE

LEAGUE OF AMERICA, which is currently in the midst of another interminable four-parter of limited appeal. I don't read many new comics, but I can't even recall what happened the issue before in this weak series, and Conway doesn't even recap prior events for you. That's NOT why I bring it up, though. My question is, howcum this "microcosmos" storyline is running within months of the first new ATOM series is fifteen years which will have the selfsame setting?

And speaking of SWORD OF THE ATOM, what's the point of featuring a character like the Atom in a storyline in which all his powers are taken away and he's transformed into nothing more than a barbarian character? (And I hope that Gil Kane's change of headgear for Atom isn't permanent, as it duplicates that of Captain Marvel (mark II at Marvel), Captain Atom (in his original costume), Animal Man, The Angel, Goliath (mark II), and a whole slew of others, whereas there aren't any others with the headgear he now wears (the ears showing through).)

* * *

Many critics have been slinging arrows toward MARVEL FEATURE and its paper stock, and by extension, the new AMERICOMICS issues, which are also printed on slick, shiny paper. I'm going on record as saying I prefer this paper to Baxter, as the covers of comics have always seemed the most attractively printed to me. Perhaps a wider palette of colors is preferable, though--but for those who prefer the "muted" tones apparently accepted in Europe (see Fantagraphics' THE SURVIVORS for an example), I say phooey. Maybe you guys should point the books away from the bare bulbs once in a while.

* * *

The new cover of the PRICE GUIDE (for 1983) makes two in a row for good ones. '82's Norman Mingo cover is terrific, and '83's will be by Don Newton featuring Superman, Batman and Wonder Woman. Far more representative of this hobby than the Bill Ward and L.B. Cole embarrassments of past issues.

* * *

THE FLY #1 is a wonderful surprise for those of us who haven't seen Jim Sherman's art for a while. My guess is that he's been inspired by Dave Stevens' work (who in turn seems to be a Russ Heath disciple), but that's of no consequence. The FLY story's gorgeous. The rest of the issue is a bit less appealing (one wonders about the ethics of an Artograph repro of the origin of PVT. STRONG being signed by Rich Buckler), with the MR. JUSTICE story hampered both by an ephemeral non-story and a total mismatch of Trevor Von Eeden and Frank Giacoia. But that's all acceptable. The page one editorial (by David M. Singer) is another matter.

In the space of a page, David manages to rewrite comics history so that MLJ/Archie/Radio/Red Circle was responsible for the creation of the 2nd Heroic Age in comics. We are to believe that THE FLY and THE DOUBLE LIFE OF PVT. STRONG were the first new heroes after the Martian Manhunter to feature superheroes of any consequence. Never mind the Flash. Or Green Lantern, who debuted around the same time. Singer then goes on to claim that someone (Marvel) copied the Fly's identity-switching method of operation of Tommy Troy and the Fly trading places by switching dimensions--this in spite of him admitting that readers haven't been shown this occurring. (Do you suppose that he's never read a Captain Marvel story from the '40s?) And he also claims that Green Lantern's ring-bequest was copied from the Fly, despite their being a scant one-month difference in their initial appearances (and that the Flash, and the original GL, also possessed rings of "magical" qualities).

Tsk, tsk.

- Mike Tiefenbacher

Collecting Comics

By Mike Tiefenbacher

You know you're in trouble when you're confident you're not wrong.

Those words will remain in my mind from here on in while doing these lists. I was reasonably sure that my DC list--if not my Marvel one--was correct. In point of fact, some of the errors made in #209 came about when I discovered that I had mistakenly typed the list in all upper-case letters, taking up more space than Marvel had in #207 (when DC had fewer titles), and had to retype it in the eleventh hour. In any case, two people, Mark Hanerfeld at DC and Gary Fox (15 Greenwood Drive, Highams Park, London, E4 9HL), came forward with quite a few corrections and additions which I am quite grateful for. We'll begin with DC newsstand editions:

Adventure Comics Presents Dial "H" For Hero #479-490 is the correct title for that run of issues.

All-New Collectors Edition should have read C53-C56, and there are no C63 or C64 (which I copied from the PRICE

Dell Comics (Designed and printed by Western Publishing Co.)

This list excludes all giveaway comics, which I'll list next time, as there are so many. One fact of note: the official titles of many Dell issues published in the FOUR COLOR series consist of the title of the adventure the character appears in. For purposes of brevity and convenience, all Dell titles have been listed down to the words in each title common to most of the issues in the run of the series.

The Dell Comics published by the company which they also designed and produced for themselves will appear next issue.

Abraham Lincoln Life Story #1
Adventure Bound #239
Adventures of Mighty Mouse #144-155
Adventures of Tinker Bell #896, 982
Albert the Alligator and Pogo Possum #105, 148
Alice In Wonderland #231, 341
America In Action #1, 2
Andy Burnett #865
Andy Hardy Comics #389, 447, 480, 515, 5, 6
Andy Panda #130, 154, 198, 216, 240, 258, 283, 297, 326, 345, 358, 383, 409, 16-36
Angel #576, 2-16
Animal Comics #1-30
Annette #905, 1100
Annie Oakley and Tagg #438, 481, 575, 4-18
The Aquanauts #1197
Bambi #186, 3
Bat Masterson #1013, 2-9
Beau Geste, Pt. One Round Rumor #918, 1003, 1046, 4-14
Beetle Bailey #469, 521, 552, 622, 5-38
Ben and Me #139
Ben Bowie and His Mountain Men #443, 513, 557, 599, 626, 657, 7-17
Bill Elliott #278
Black and White Series #1-24
Bob Clampett's Beany and Cecil #368, 414, 448, 477, 530, 570, 635
Bob, Son of Battle #709
Bonanza #1110, 1221, 1283, 207, 210
Bongo and Lumpjaw #706, 886
Boots and Saddles #919, 1029, 1116
Bozo #285, 2-7, 464, 509, 551, 594
Brave Eagle #705, 770, 816, 879, 929
Brer Rabbit #238
Broken Arrow #855, 947
The Brownies #192, 244, 293, 337, 365, 398, 436, 482, 522, 605
The Buccaneers #800
Buck Jones #299, 2-8, 460, 503, 546, 589, 607, 850
Buckskin #1011, 1107
Buffalo Bee #957, 1002, 1061
Buffalo Bill Jr. #673, 742, 766, 798, 826, 856, 7-13
Bugs Bunny #122, 142, 164, 187, 200, 217, 233, 250, 266, 274, 281, 289, 298, 307, 317, 327, 338, 347, 355, 366, 376, 393, 407, 420, 432, 28-85
Bugs Bunny Album #498, 585, 647, 724
Bugs Bunny's Christmas Funnies #1-5, 7-9
Bugs Bunny's Christmas Party #6
Bugs Bunny's County Fair #1
Bugs Bunny's Halloween Parade #1, 2
Bugs Bunny's Life Story Album #838
Bugs Bunny's Merry Christmas #1054
Bugs Bunny's Trick 'N' Treat Halloween Fun #3, 4
Bullwinkle #209
Bullwinkle and Rocky #1270
Bullwinkle's Mother Moose Nursery Rhymes #207
Capt. Gray of West Point #1
Camp Comics #1-3
The Captain and the Kids #881
Captain Davy Jones #598
Captain Easy #111
Captain Hook and Peter Pan #446
Captain Kangaroo #721, 780, 872
Casey Jones #915
Charlie McCarthy #171, 196, 1-9, 445, 478, 527, 571
Cheyenne #734, 772, 803, 4-25
The Chief #290, 2
Chilly Willy #740, 852, 967, 1017, 1074, 1122, 1177, 1212, 1281
Chip 'N' Dale #517, 581, 636, 4-30
Christmas in Disneyland #1
Christmas Parade #1-9
A Christmas Treasury #
Christmas With Mother Goose #126, 172, 201, 253
Cicero's Cat #1, 2
Cinderella #272, 786
Circus Boy #759, 785, 813
The Cisco Kid #292, 2-41
Clint and Mac #869
Colt .45 #924, 1034, 1058, 4-9
Comic Album #1-18
The Comics #1-11
Corky and White Shadow #707
Cotton Woods #837
Covenant Wagons, Hal #814
Crackajack Funnies #1-43
Crusader Rabbit #735, 805
Curly Kayoe #871
Daffy #457, 536-615, 4-17
Daffy Duck #18-30
Daisy Duck's Diary #600, 659, 743, 858, 948, 1055, 1150, 1247
Daniel Boone #1163
The Danny Thomas Show #1180, 1249
Davy Crockett #631, 639, 664, 671
Davy Crockett, King of the Wild Frontier #1
Dell Giant Comics #2-55
Dell Junior Treasury #1-10
The Deputy #1077, 1130, 1225
Deputy Dawg #1238, 1299
The Detectives #1168, 1219, 1240
Dick's Adventures of Dreamland #245
Dick Tracy #133, 163
Dick Tracy Monthly #1-24
Disneyland Birthday Party #1
Dr. Bobby #212
Dollface and Her Gang #309
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*–Distributed by, but never published by Dell Comics

GUIDE at the last moment thinking I had missed them in my listings). The two issues in question are actually DC SPECIAL SERIES #25 and 26.

Cancelled Comics Cavalcade #1 and 2 are optional--as for me, I don't consider something with a 35-copy press run, printed on bond paper on only one side, to be officially "published," and I probably will never get either issue for myself anyway, so why list it?

DC 100-Page Super-Spectacular should only run from #4-6; #7-13 are listed under their own feature's titles and numbering, and #14-22 say "100-Page Super-Spectacular" in their indicias.

Elson's Presents Super-Heroes Comics #1-6; these contain overruns of April, 1981 comics without the original covers. Many combinations are possible.

Everything Happens To Harvey #1-7 was inadvertantly missed when recopying the list.

Giant G57-G89 was also skipped in recopying; when the 80 Page Giant series went down to 64 pages they dropped the non-applicable part of the cover logo.

Limited Collectors' Edition #C21 is actually titled Shazam! in the indicia, and C24, C33 and C50 say Rudolph the Red-Nosed Reindeer. However, as it is obvious that these books are numbered in the same series, it is convenient to leave them where they are and consider the indicias in error.

Lionel Playworld Super Heroes Comics #1-3: see Elson's for description of these.

Miss Beverly Hills should end with #9.

Miss Melody Lane should end with #3.

Romance Trail should end with #6.

The Saga of the Swamp Thing should actually have read #1+, rather than #1-24, which was the run of the first version of the book. Also missed was The Saga of the Swamp Thing Annual #1.

Secret Origins #1, 1961 doesn't have "Annual" in its title.

Secrets of the Legion of Super-Heroes should end with #3.

Superboy's last issue was #230, it went to Superboy and the Legion of Super-Heroes with #231.

Super Juniors Spectacular #1 is a copyright publication in the Cancelled Comics Cavalcade format, printed on bond paper in black and white; it stars pre-school super-heroes Super-Kid, Wonder Tot, Flash-Kid, Bat-Guy and Kid-Robin given powers and costumes by the Spirit of Christmas so that they might stop the Evil Meany, Wally the Weather Wizard. It appeared in France in a 68-page album format. In French.

Superman Spectacular #2-4: Same deal as Cancelled Comics Cavalcade and the Super Juniors book, these came out in the format of #1 in Germany (color album, that is) and on bond paper for the U.S. copyright. #3 appeared in the U.S. as Superman Special #1 minus three pages. This appears quarterly; another 30-page Superman Series done for Germany has been proposed as 12 issues but may run longer. As with Cancelled Comics Cavalcade, these are optional listings.

The Unexpected ended with #222.

Weird Western Tales should've read #12-70; another error in recopying.

It has been determined that DC had nothing to do with Ed Wheelan's Joke Book Starring Fat and Slat; independent publisher William H. Wise is listed as publisher in the book.

There are a whole bunch of missed giveaway comics and a few errors here as well:

Action Comics Souvenir Edition: This was probably given away at showings of the Vigilante serial and is not part of the Wheaties giveaway set (comprised of Flash Comics, Funny Stuff, Captain Marvel Adventures and Whiz Comics)

Action Comics #1 reprint should have said Safeguard rather than Bold; another edition of the comic was issued by G.H. Wood.

Aquateers Meet the Super Friends - a scuba gear half-sized comic circa 1979 with new art and an Aquaman reprint.

Atari Force #4 and 5: #4 reprints the story which appeared as an insert in New Teen Titans #27 with copy changes including altering the title from Defender to Phoenix; it's 16 pages plus covers. #5 is Galaxian and is 48 pages.

Batman in "Belt 'Em For Safety" - a black-and-white fold-out for the National Traffic Safety Administration

Centipede #1 - an Atari game cartridge comic pencilled and co-written by Howard Post in the Atari Force format.

Comic Cavalcade Movie Adaptation (which I have no other info on at the moment)

Clark the "K" eight-pager, a reprint from Superman #182 for unknown reasons.

Dig Dug #1 - Another Atari comic that comes with the cartridge.

The Minute Man Answers the Call, a 1942 All-American/DC premium given away with the Junior JSA club kit.

Silly Putty Man Meets The Eggomeany

Silly Putty Man Vs. the Space Pirates - Two 36-page, half-size comics for Birney and Smith, Inc., 1978.

Supergear Comics, a four-page ski-company giveaway starring the Superman cast, done for Jacobs and Co.

Superman Radio Shack - essentially the same as the regular edition but without the cover, done for another purpose.

Wonder Woman Prevue - the same as the as the insert, bound separately for the Wonder Woman Foundation.

World's Greatest Super Heroes - a 1977 pocket-sized 24-pager done for Nutra Vitamins.

Mark Hanerfeld suggests that the CAPTAIN ACTION AND ACTION BOY giveaway comic is a DC, but upon examination it resembles the ACG output, and that company did have an ad-comic subsidiary called Custom Comics. Gary Fox asks what the Super Friends Special was; it was a Post Cereal premium you had to win by getting a game card with the appropriate designation in a box of cereal.

Both Mark and Gary also added to the burgeoning Marvel list; Mark adds at least six more to the newspaper-insert series, including one for the Houston Chronicle, one for Foleys, one for the Dallas Times-Herald with the Dallas Cowboys Cheerleaders, and another for Austin (?), all of which he needs copies of, and a 1981 Dallas Times-Herald, and another for Sanger-Harris. All presumably star Spider-Man, and possibly the Hulk.

Gary Fox questions listing Giant-Size Spider-Man under Amazing Spider-Man (as it has no "Amazing" in its title); I put it there simply for convenience. Crazy ends with #94, not #92. I skipped the G.I. Joe Treasury (I think it got covered up in paste-up). The Hulk! should end with #27. Special Edition Dr. Strange is actually Doctor Strange Silver Dagger. Star-Lord should have read Starlord, the Special Edition. Tarzan and Tarzan Annual are the actual titles. (And to answer your questions, Gary, Jungle Tales of Tarzan is the first issue of the Tarzan Annual series, erroneously listed under that title. The indicia does say "Tarzan Annual." M-G-M's Marvelous Wizard of Oz could be listed either under "M-G-M's" or "Marvelous," as the indicia doesn't follow the "rule" that the title is in capital letters. On the cover, the "s" is small, and I treated it like "Walt Disney's" on such titles as Donald Duck. On Savage Tales, after #1-3, the title does become Savage Tales Featuring Conan for #4 and 5 and Savage Tales Featuring Ka-Zar for #6-12; this and the ultra-long title for Marvel and DC Present were treated in my list just as I treat the titles of Marvel Team-Up, Marvel Two-In-One and What If? which change their title every issue depending on the characters included.)

Both Mark and Gary suggest that the Marvel/DC collaborative comics should be listed under both companies. Inasmuch as these lists represent checklists for purposes of keeping collections in order, and the issues in question are filed in order with the Marvels or the DCs (and not both), the choice is purely personal discretion.

Thanks to both of you, Mark and Gary, and the others who pointed out some of the same omissions. Please continue to check this information against your own records, please!

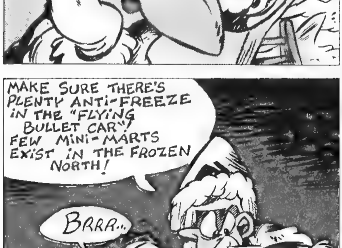
BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

©1983 CHUCK FIALA ALL RIGHTS Reserved
CORONARY CANARY, WE ARE ABOUT TO EMBARK ON WHAT MAY BE OUR GREATEST ADVENTURE ... EVER!
FIRE EXIT

WE KNOW NOT WHAT AWAITS US. WE'RE PLACING OUR LIVES IN THE HANDS OF FATE!
SO, WE'RE GOING TO THE NORTH POLE / JUST THE THOUGHT OF HIGH LATITUDES MAKES ME COLD!
..BRRRRRRRRRRRRRRRRRR

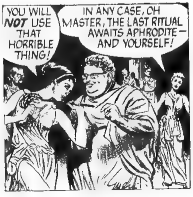


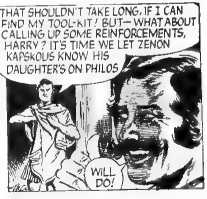
ALSO, YOU MAY HAVE NEED OF THIS SPECIAL IDENTIFICATION CARD FOR PROTECTION FROM THE NATIVES!
STOP CLUBBING ME! I'M NOT a baby seal.

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
VERY GOOD SIR
YOU'D BETTER GET DOWN TO THE VILLA AND MAKE SURE THEY DON'T GET AWAY, LEVKIS. I'LL BE QUESTIONING THEM
68

BUT THE INTERROGATION GETS NOWHERE...
WELL MY FRIENDS I HAVE BEEN TALKING FOR FIFTEEN MINUTES AND YOU'VE SAID NOTHING... WE MUST TRY ANOTHER TACK...
LEVKIS, FETCH THAT SCOURGE OF YOURS!
IT'S RIGHT HERE, SIR. I THOUGHT YOU MIGHT NEED IT.



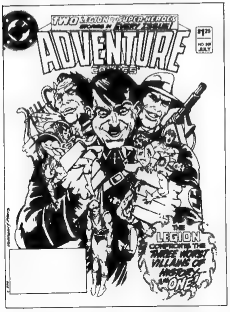

THAT SHOULDN'T TAKE LONG, IF I CAN FIND MY TOOL-KIT! BUT— WHAT ABOUT CALLING UP SOME REINFORCEMENTS, HARRY? IT'S TIME WE LET ZENON KAPSKOUS KNOW HIS DAUGHTER'S ON PHILOS
WILL DO!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
YES— THESE NEO-GRECIANS ARE A TOUGH BUNCH. WE'LL NEED SOME HELP. SO CALL UP ATHENS— JUST TELL THEM MIKA KAPSKOUS IS A PRISONER ON PHILOS ISLAND!
72
WE MIGHT HAVE GUESSED— LOOK AT THIS LOT, HARRY!
IT'S ALL HERE, PAUL! CANNABIS, LSD— LOOKS LIKE SOME HEROIN, TOO. BARBITURATE SLEEPING PILLS...
I WOULDN'T HAVE THOUGHT THEY NEEDED THOSE!
PAUL TEMPLE
by FRANCIS DURBRIDGE
WHAT'S GOING ON IN THERE? THEY'RE GETTING NOISIER THAN EVER
SHOUTING SOMETHING ABOUT A TOAST
73
THE CUP! BRING THE CUP!
A TOAST TO ZEUS!
WHAT GOES ON NOW, ANN?
WE'RE JUST ABOUT TO HIT THE HIGH-SPOT— WE ALL DRINK FROM THE SACRED URN— HEALTH TO ZEUS, THE KING NUT! YOU CAN HELP ME FILL IT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
OFF YOU GO, ANN— AND FILL YOUR LOVING CUP... THEN BRING IT BACK HERE...
74
AMYLO-BARBITONE— ON TOP OF LSD IT SHOULD SEE OUR NEO-GRECIAN FRIENDS OUT!
IN IT GOES... THERE YOU ARE, ANN... SEE THAT THEY ALL HAVE THEIR SHARE— BUT DON'T LET MIKA JOIN IN!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THE CUP!... LET US DRINK TO ZEUS!... A TOAST TO OUR LEADER!
75
ONE AT A TIME, NOW... THERE'S PLENTY FOR EVERYBODY!
SOME OF THEM ARE BEGINNING TO PASS OUT, BUT EPPS ISN'T HAVING ANY
THE TOAST IS TO HIM— AND EVEN CRAWFORD F. EPPS WOULD HARDLY DRINK TO HIS OWN HEALTH!

DC Coming

ADVENTURE COMICS No. 501, July. The Legion of Super-Heroes reprints in this issue are "The Super-Villains Of All Ages" by Edmond Hamilton and John Forte from ADVENTURE #314, "The Legionnaires' Super-Contest" by Hamilton and Forte from ADVENTURE #315, and a couple of pin-up pages from material Paul Levitz, James Sherman and Jack Abel did in ALL NEW COLLECTORS' EDITION #C-55;



Plastic Man appears in "Codename: Pinkeye" by Martin Pasko, Joe Staton and Bob Smith from ADVENTURE #469; Captain Marvel stars in "The Chameleon Stone" by Otto Binder and C. C. Beck from CAPTAIN MARVEL ADVENTURES #91; The Spectre is in "The Ghost That Haunted Money" by Gardner Fox, Jerry Grandenetti and Murphy Anderson from SPECTRE #7; an untitled Ray story by Lou Fine is reprinted once again from SMASH COMICS #17; and Aquaman appears in "As The Seas Die"

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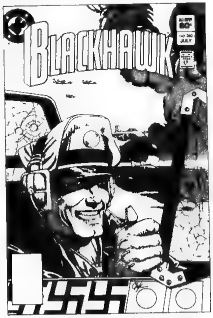
by Steve Skeates and Jim Aparo from AQUAMAN #49. The covers are by Ed Hannigan and Paris Cullens. [3/15-4/7]

AMETHYST, PRINCESS OF GEMWORLD No. 3, July. "Tangled Webs" is by Dan Mishkin, Gary Cohn and Ernie Colon. Granch and Citrina are in danger while Dark Opal plots. Colon did the cover. [3/15-4/7]



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ARAK/SON OF THUNDER No. 23, July. "In The Belly Of Baphomet" is by Roy and Danette Thomas, Adrian Gonzales and Alfredo Alcala. Arak and friends travel to a different dimension to battle the demon mentioned in the title. Gonzales and Alcala did the cover. [3/15-4/7]

THE BEST OF DC No. 38, July. Superman's battles with the powers of the supernatural are the featured stories of this issue. Superman stars in "The Eliminator" by Curt Swan and Jack Abel from ACTION #379; "The Truth Mirror" by Swan from ACTION #269; "The Enchanted Mountain" by the Siegel/Shuster studio from ACTION #86; "The Spell Of The Shandu Clock" by Wayne Boring from SUPERMAN #126; "The Ghost Of Lois Lane" by Boring from SUPERMAN #129; and "The Ghost That Haunted Clark Kent" by Leo Dorfman, Swan and Murphy Anderson. Superman co-stars with Jimmy Olsen in "The Demons From Pandora's Box" by Kurt Schaffenberger from JIMMY OLSEN #81; with Lois Lane in "The Spectre Suitor" by Gary Bates, Werner Roth and Vince Colletta from LOIS LANE #108; and with Supergirl in "The Black Magic of Supergirl" by Leo Dorfman and Jim Mooney from ACTION #324. The covers are by Ed Hannigan and Bob Smith. [3/15-4/7]

BLACKHAWK No. 260, July. A framing sequence by Mark Evanier and Dan Spiegle surrounds three Detached Service Diary stories: "The One That Got Away" by Evanier and Howard Chaykin featuring Andre, "The Funny Man" by Evanier and Dick Rockwell, starring Hendrickson, "Barnacle Bill" by Evanier, Alex Toth and Frank Giaccia starring Blackhawk. Chaykin did the cover. [3/15-4/7]

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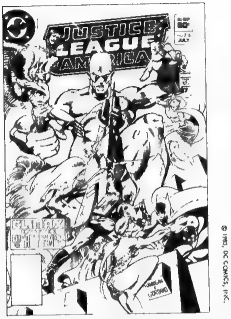
CAMELOT 3000 No. 6, July. "Royal Funeral" is by Mike Barr, Brian Bolland and Bruce Patterson. Earth is attacked while Arthur marries Guinevere. Bolland did the cover. [3/15-4/7]

DC COMICS PRESENTS No. 59, July. "Ambush II--or Just When You Thought It Was Safe to Read DC Comics Presents Again" is by Paul Kupperberg, Keith Giffen and Mike DeCarlo. Ambush Bug is left in the custody of the hapless

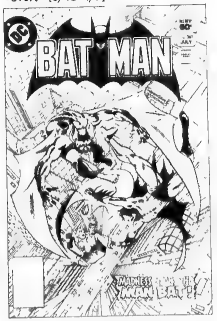
Legion of Substitute Heroes, and escapes, leaving a reign of terror throughout thirtieth-century Metropolis. Giffen and DeCarlo did the cover. [3/15-4/7]

THE FURY OF FIRESTORM No. 14, July. "Enforcer" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. Multiplex is back, Stein takes a job at a fast-food restaurant and nobody can turn into Firestorm. Broderick and Dick Giordano did the cover. [3/15-4/7]



JUSTICE LEAGUE OF AMERICA No. 216, July. "The Choice" is by Gerry Conway, Don Heck and Romeo Tanghal. The JLA and Siren Sisterhood continue the search for the staff of Ikara, and a male joins the Sisterhood. Ed Hannigan and Dick Giordano cover. [3/15-4/7]

WONDER WOMAN No. 305, July. "The Day of the Man-Beasts" is by Dan Mishkin, Gene Colan and Frank McLaughlin. Wonder Woman's picnic plans are ruined by a beastly intrusion. The Huntress stars in "Straightjacket" by Joey Cavalieri, Mike Hernandez and Finkelburg. Gil Kane did the cover. [3/15-4/7]



BATMAN No. 361, July. "The Most Successful Species" is by Doug Moench, Don Newton and Alfredo Alcala. Man-Bat returns to seek revenge, for some reason, and kidnaps Jason Todd. Ed Hannigan and Dick Giordano did the cover. [3/22-4/14]

DC COMICS PRESENTS ANNUAL No. 2, July. "The Last Secret Identity" is by Elliot Maggin, Keith Pollard and Mike DeCarlo. Set in the far future, this story spotlights Superwoman--whoever she is. Gil Kane did the cover. [3/22-4/14]

THE FLASH No. 323, July. "Run Flash--Run For Your Wife" is by Cary Bates, Carmine Infantino and Dennis Jensen. Professor Zoom keeps Barry Allen from attending his wedding to Fiona. Also: The Creeper appears in "All Demons, Adieu" by Nick Cuti and Chuck Patton. Infantino and Rodin Rodriguez did the cover. [3/22-4/14]

G.I. COMBAT No. 255, July. The Haunted Tank tales are "Dead Letter Office" and "Debt of Honor," both by Robert Kanigher and Sam Glanzman. The O.S.S. story is "The Suicide Soldiers" by Kanigher and E.R. Cruz. The final story is "The Non-Combat Commando" is by Arnold Drake and Ernie Patricio. Joe Kubert did the cover. [3/22-4/14]

THE NEW TEEN TITANS No. 33, July. "Who Killed Trident?" is by Marv

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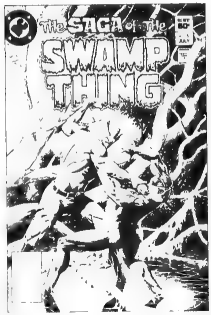
Wolfman, George Perez and Romeo Tanghal. Trident, a new villain, is killed--and the Titans must discover the identity of the murderer. Next issue, a Titan dies. Perez did the cover. [3/22-4/14]

THE OMEGA MEN No. 4, July. "Mutiny" is by Roger Slifer, Keith Giffen and Mike DeCarlo. The fight for leadership of the team is slightly on the serious side as the battle results in the death of the loser. Giffen and DeCarlo did the cover. [3/22-4/14]

THE SAGA OF THE SWAMP THING No. 15, July. "Empires Made of Sand" is by Dan Mishkin, Scott and Bo Hampton. Swamp Thing and the Phantom Stranger continue their team-up in their battle against the crystalline Nat Broder. Tom Yeates did the cover. [3/22-4/14]

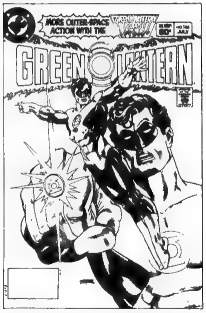
SUPERMAN No. 385, July. "Luthor Rises Again" is by Cary Bates, Curt Swan and Dave Hunt. Luthor is revised and made more villainous. Gil Kane did the cover. [3/22-4/14]



THE BRAVE AND THE BOLD No. 200, July. "Batman and Brimstone" is by Mike Barr and Dave Gibbons. Brimstone, a mage of Earth-Two, brings Batman of E-2 to life to team-up with the Earth-One version, taking his revenge by turning Gotham City into Hell. The back-up of this final anniversary issue (which is 64 pages and $1.50) is the teaser story for "Batman and the Outsiders" by Barr and Jim Aparo, which teams Batman with Metamorpho, Black Lightning, and new heroes Halo, Katana and Geo-Force. Jim Aparo did the Bob Kane-inspired cover. [3/29-4/21]

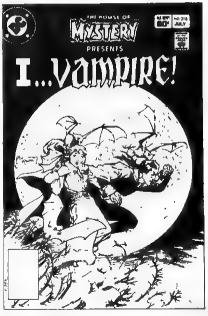
THE DARING ADVENTURES OF SUPERGIRL No. 9, July. "Re-Enter: Reactron" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. Supergirl and the New Doom Patrol fight Reactron, the Living Nuclear Reactor. Also, Lois Lane stars in "The Scream Queen" by Joey Cavalieri, Bob Oksner and Dave Hunt. Gil Kane did the cover. [3/29-4/21]

GREEN LANTERN No. 166, July. "The War of the Rings" is by Joey Cavalieri, George Tuska and Frank McLaughlin. The Guardians have been keeping the fact that they have rings without the yellow impurity from the GL Corps. Speaking of which, they star in "Green Magic, Part 4" by Todd Klein and Dave Gibbons. Gil Kane did the cover. [3/29-4/21]



HOUSE OF MYSTERY No. 318, July. An untitled I, VAMPIRE story is by Dan Mishkin, Gary Cohn, Dan Day and Tom Sutton. The other stories in the issue are "Stalk and Slash" by Bill Kelley and Angel Trinidad, and another Day After Doomsday by George Kashdan and Jose Matuzenio. Michael Kaluta did the cover. [3/29-4/21]

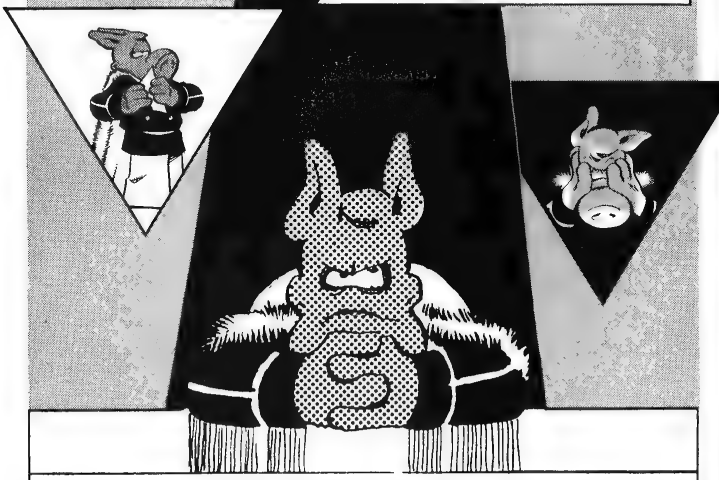
THE LEGION OF SUPER-HEROES No. 301, July. "Different Paths, Different Dreams" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. The main plot concerns Chameleon Boy and R.J. Brande on their home planet Durla attempting to regain their chameleon abilities. Giffen and Mahlstedt did the cover. [3/29-4/21]



DAVE SIM'S

CEREBUS #48

CONQUEROR or CONQUERED?



ABRAXAS/KP

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THE NIGHT FORCE No. 12, July. "Greater Than the Whole" is by Marv Wolfman, Gene Colan and Bob Smith. Baron Winters and Vanessa Van Helsing star in a detective story set in the '30s. Colan and Smith did the cover. [3/29-4/21]

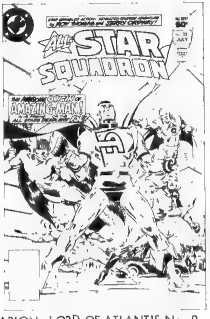
SGT. ROCK No. 378, July. "Christmas in July" is by Robert Kanigher and Frank Redondo. The back-up stories are "Mine Detection" by Jack Arata; a Battle Album by Bill Kelley and Tom Mandrake, another by Kim DeMulder; "The Gal Back Home" by Jack Harris and DeMulder; and "The Souvenir" by the Kubert School. Joe Kubert did the cover. [3/29-4/21]

WARLORD No. 71, July. "The Journey Back" is by Mike Grell, Dan Jurgens and Bob Smith. No back-up story in this issue. Dan Jurgens did the cover. [3/29-4/21]

ACTION COMICS No. 545, July. "With But a Single Step" is by Marv Wolfman and Gil Kane. The new Brainiac has Superman at his newfound more-

powerful command. Gil Kane did the cover. [4/5-4/28]

ALL-STAR SQUADRON No. 23, July. "When Fate By Measure Takes..." is by Roy Thomas, Jerry Ordway and Mike Machlan. The Amazing-Man, a black super-hero, is introduced in the lead story--though he may be at the command of Ultraa. Meantime, Dr. Fate gets his power back. But the tip-off about Amazing-Man is that he stars in the back-up slot in "The Secret Origin of Amazing-Man" by Thomas, Rick Hoberg and Ordway. Ordway did the cover. [4/5-4/28]



ARION, LORD OF ATLANTIS No. 9, July. "The Emerald Ice Palace" is by Doug Moench and Jan Duursema. Will the king of Atlantis be Arion? D'Tilluh returns. Duursema did the cover. [4/5-4/28]

CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 17, July. Roy Thomas, Rick Hoberg and Larry Houston provide the framing sequence for three solo stories: Pig Iron by E. Nelson Bridwell, Hoberg and Carol Lay; Rubberduck by Bridwell, Stan Goldberg and Lay; and Fastback by Bridwell and John Costanza. Hoberg did the cover. [4/5-4/28]

DETECTIVE COMICS No. 528, July. "Requiem For Skulls" is by Doug Moench, Gene Colan and Klaus Janson. Also, Green Arrow appears in "Poisoned Arts" by Joey Cavalieri, Paris Cullins and Pablo Marcos. Ed Hannigan and Dick Giordano did the cover. [4/5-4/28]

GREEN ARROW No. 3, July. "Hexagon of Death" is by Mike Barr, Trevor Von Eeden and Dick Giordano. The mystery of the hexagon unravels as GA investigates the deaths related to his inheritance. Von Eeden and Giordano did the cover. [4/5-4/28]

JONAH HEX No. 74, July. "The Bloody Saga of Railroad Bill" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Hex is hired to capture train-robber Railroad Bill--and finds himself captured by Bill's charisma.

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Also: El Diablo stars in "Night of the Devil" by Gary Cohn, Dick Ayers and Tony DeZuniga. Dick Giordano did the cover. [4/5-4/28]

THE NEW ADVENTURES OF SUPERBOY No. 43, July. "The Forty-Hour Wonder" is by Paul Kupperberg and Kurt Schaffenberger. Superboy continues to do battle with Dynamind. Also, the Dial "H" For Hero chapter is included: "Web of Nightmare" by E. Nelson Bridwell, Bob Rozakis, Howard Bender and Frank McLaughlin. Gil Kane did the cover. [4/5-4/28]

RONIN No. 1, July. Frank Miller comes back to DC for a six-issue miniseries printed on good paper stock (given the surefire sales potential, currency paper wouldn't be inappropriate) in a 48-page, no-advertising $1.50 package. The story has been kept under wraps, although from the available art squibs, we've figured out that it involves Japanese samurai, probably set in feudal Japan. Miller wrote and drew the book; the coloring is by Lynn Varley, and the separations are being done photographically. Miller did the wraparound cover. [4/5-4/28]

WORLD'S FINEST COMICS No. 293, July. "Friends" is by David Kraft, Adrian Gonzales and Tony DeZuniga. Superman and Batman take on Null and Void. Ed Hannigan and Klaus Janson did the cover. [4/5-4/28]

Kitchen Sink News

Krupp Comic Works, Inc. is selling off its distribution arm to Capital City Distribution, Inc., affecting only the non-Kitchen Sink products Krupp distributed. Along with the sale, Krupp is changing its corporate name from Krupp to Kitchen Sink Press, Inc. , the name

most associated with the company anyway. All other Krupp divisions remain unaffected. Capital City has licensed the "Steve Krupp" character for a year for advertising usage.

As of SPIRIT #40 the color section will be expanded to sixteen pages and improved by changing presses to a more expensive process which will eliminate registration, web "dirt" and muted color problems.

Will Eisner's THE SPIRIT MAGAZINE No. 40, April. A new and final chapter of Eisner's "Big City" is included, as well as adventures starring Ebony, the sheet music for the "Ev'ry Little Bug" song, the fifth SPIRIT story "Johnny Marston" in color, and an interview with Joe Kubert. Pete Poplaski designed and colored the cover. [Early April]

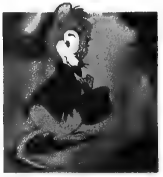
Milton Caniff's STEVE CANYON MAGAZINE No. 2, April. Five months of uninterrupted dailies and Sunday pages will be reprinted from proofs along with more background and scrapbook material from Shel Dorf. Pete Poplaski designed and colored the cover. [Late April]

Cel Break

By Jim Korkis

MORE MOUSE. George Plimpton will be hosting an animated show entitled MOUSETERPIECE THEATRE on the upcoming Disney Channel. Now that WALT DISNEY has finally been laid to rest by the free networks, the Channel will be the only place on TV to view any of Disney's cartoons.

BLUTH INTERVIEW. The Vancouver Comic Book Club sent me an issue of their latest clubzine, Plastizine #4, which features Part One of an interview with Don Bluth by Leonard Wong. Did you know that Bluth once worked at Filmation on such things as SABRINA and ARCHIE AND HIS FRIENDS? That information is here along with Bluth's feelings about Ralph Bakshi, the new SPIRIT animated movie, and of course, Bluth's work on THE SECRET OF NIMH. As Joel Thingvall so often points out, clubzines often pack more info and fun than the bigger zines and this is certainly no exception.



The zine costs fifty cents (plus it cost them thirty-five Canadian cents to mail it to me). Or you can send 'em $5.00 for a year's membership which will bring you a membership card, a year's worth of the clubzine and some other surprises. In any case, the address is VCBC, P.O. Box 48873, Bentall Station, Vancouver, BC V7X 1A8. Thanks, Editor Wong, for sending me a copy. I'm looking forward to Part II.

SAM THE EAGLE. Walt Disney Productions has designed a character mascot for the 1984 Olympics to be held in Los Angeles. Sam the Eagle has already run into some controversy with critics claiming the character looks suspiciously like Jose Carioca, the parrot. But that might not be the end of the controversy. There will be an animated cartoon series featuring Sam, but it will not be done by Walt Disney nor will it be done by any American company. Comic Reader Fred Patten, perhaps best known for his work in developing and organizing the Cartoon Fantasy Organization which specializes in Oriental animation, took a lot of time to send me some interesting information. It seems that Dax International, one of Tokyo's minor studios, is preparing an animated cartoon series to feature Sam the Eagle. It will also be loaded with a lot of human characters like a sexy girlfriend for Sam and an internationally-famous detective. (As well as several other characters such as a "goalkeeper" that seems, at this time, like an unusual addition to the series.) Fred assumes that the series will start in April, although there is a good possibility that it may only start production in April. During the last Olympics, another Japanese studio created a cartoon series featuring Mischa the Bear, the mascot of the 1980 Moscow Olympics. Fred translated this information from the January, 1983 ANIMEDIA, a Japanese animation magazine. Thanks, Fred, for sharing this information with us.

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CR5

VIDEO GAMES TAKE OVER TV. With the success of PAC MAN on TV, are other video games far behind? DONKEY KONG was transformed into an animated cartoon series and sold to a network, but work on it was halted due to the lawsuit Universal has against the makers of the game, which claims it infringes on the KING KONG trademark. Preliminary work has started on transforming DIG DUG to animation and the prospects look bright (or dim, depending on your feelings about the matter) that it will be popping up on the Saturday morning schedule next fall.

THE ANIMATED DAVE SIM, PART II. Dave Sim sent me a nice long letter explaining the animated version of CEREBUS THE AARDVARK. Although it is not a major priority with Aardvark-Vanaheim, Inc., it is certainly further along than the "gee, this might be a good idea" stage. In fact, Dave has already worked out a five step program to get him to the point of a CEREBUS animated special (which would detail events already happening BEFORE CEREBUS #1 so as not to mess up the continuity he has already set up). Step One,

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which is now nearing completion, is a portfolio of three highly rendered storyboards of possible segments of an animated film. Step Two includes additional portfolios. Step Three involves hiring an animation studio to animate these segments (of about ten minutes each) for possible use on TV or any of the other markets now available (HBO, Canadian Pay-TV or directly to the fan market via Beta or VHS tapes). Step Four is to use those animated segments to get a commitment from someone to back Dave in the development of a one-hour CEREBUS special. Step Five is the actual hiring of an animation studio to do the job. Dave mentions that if any of the steps collapse he probably won't pursue it any further at this time. If the CEREBUS special is a success, then he'll consider adapting the comic book stories into future specials. Dave's final words (on the subject, that is)? "My goal is to produce an animation film without a single heart-warming moment. If I had been Don Bluth doing THE SECRET OF NIMH, I would've done two hours with the Dom De Luise crow and drop-kicked the rest of it into the nearest trash bin. Sort of gives you the idea of where I'm coming from on this." Thanks, Dave, for your kind words about this column and for taking the time to clear up the confusion about the animated CEREBUS project. It certainly sounds well-planned and I know CEREBUS fans and animation fans will be keeping their fingers crossed.

WOODY WOODPECKER GOES VIDEO. Mattel Electronics is preparing to begin production on home-video games featuring Woody Woodpecker and other Walter Lantz characters. The games will be for Mattel's Intellivision and will utilize the "voice module" unit so that the game will feature the famous Woodpecker laugh. Lantz is also reportedly negotiating with a large arcade video game manufacturer for licensing arrangements to produce "Woody Woodpecker" video games. (There is a Popeye video arcade game now available featuring Popeye, Bluto and Olive Oyl, and apparently Atari has made arrangements to use Disney cartoon characters in home video games.) Thanks to Comic Reader Tom Lapsley, who sent me this information as well as a copy of the December, 1982 issue of ENTREPENEUR, the business opportunity magazine, which featured a cover story on "Mel Blanc, the Man Behind the Billion-Dollar Bunny." The magazine also had a story on "Arf and Arf," a drink for dogs decorated with Little Orphan Annie and Sandy.

ANIMAFILM MOVES. ANIMAFILM, the official journal of ASIFA International, due to financial difficulties, is moving from Poland to Italy, and will be edited by Alfio Bastiancich. It will be published quarterly (in English as well as a few other languages) starting in June. The new editor is looking for articles, information, stills, drawings, etc. Contact him at Alfio Bastiancich, ASIFA, Centro Internazionale per il Cinema d' Animazione, Coreo Cairola 6, 10 123 Torino, Italy.

NEW ANIMATION MAGAZINE. The fate of FUNNYWORLD still seems uncertain, but others are trying to rush in and fill the gap. Mike Barrier has agreed to write an animation column for a new animation magazine entitled ANIMATION: A QUARTERLY MAGAZINE OF THE FILM AND VIDEO ARTS. Thanks to the hard work of John Cawley, Bill Scott, Harvey Deneroff and others, the ASIFA: Hollywood newsletter, GRAFFITI, has expanded into almost magazine size proportions and it was the recent decision of the Board of Directors to go one step further and transform it into a full-fledged animation magazine that will encompass all aspects of animation and be available to the general public. Single copies will sell for $3.00 each with subscriptions being available for $10.00 for four issues. For further information, advertising rates and subscriptions (make checks payable to ANIMATION) contact: Harvey Deneroff, Editor, ANIMATION, 2312 1/2 Scarff Street, Los Angeles, CA 90007. The first issue (due in early March) will be a tribute to the late Hugh Harman. Mitch Itkowitz is apparently trying to line up contributors for an animation magazine he is considering publishing, and New Media has also discussed the possibility of publishing an animation magazine as well. Let's not forget, however, Dave Mruz's ANIMANIA, which has over twenty REGULARLY-published issues to its credit, and which provides important animation information that is not being covered anywhere else. ANIMANIA is available for $3.00 from Dave Mruz, 3112 Holmes Avenue South, Minneapolis, MN 55408.

MORE STUFF TO BUY. You can purchase the 1982 ANNIE AWARDS program book for the 11th annual awards presentation by sending $3.00 (which includes postage) to Annie Awards Committee, P.O. Box 2570, Hollywood, CA 90028. You can also purchase a program book from the exhibit "The Art of the Animated Films" by sending $5.95 plus $2.00 postage and handling to Madeleine Boynton, Montreal Museum of Fine Arts, 3400 Avenue du Musee, Montreal, Quebec, Canada H3G 1K3. Anyone know of any additional publications on animation that the general public might not be aware of?

HELP WANTED. I am writing an extensive review article on the many Disney biographies and I am willing to purchase or trade for the following: WALT DISNEY'S SURPRISE CHRISTMAS PRESENT (Broadman, 1971) by David Collins, WALT DISNEY, MASTER OF FANTASY (Denison, 1968) by Mildred Houghton Comfort, WALT DISNEY, YOUNG MOVIE MAKER (Bobbs-Merrill, 1969) by Marie Hammontree and WALT DISNEY, AN AMERICAN ORIGINAL (Creative Education, 1974) by Norita Larson. And for folks like me who like these "juvenile"-type biographies, you can obtain a copy of WALT DISNEY, THE MASTER OF ANIMATION (Sam-Har Press, 1971, Outstanding Personality Series #8) by Gerald Kurland by sending $2.95 plus $2.00 postage/handling to Story House Corp., Bindery Lane, Charlottesville, NY 12036. Be warned though that the author draws a great deal of his inspiration from Richard Schickel's THE DISNEY VERSION, so it is not a very positive look at Disney.

KEEP SENDING news, clippings, rumors, etc. to Jim Korkis, 707 West Doran, Glendale, CA 91203. Thanks to all those folks who are willing to share animation information, and thanks to Mike and Jerry who often include animation news that I may have missed.

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Media Reviews

The Salkinds have announced their choice for Supergirl. She's (ta-daaa!) Helen Slater, a 19-year-old graduate of the Manhattan High School of the Performing Arts (the one impersonated on FAME). I've only seen black-and-white shots of her, but she looks like an acceptable facsimile of the comic book character. Jeannot Szwarc is the director, David Odell is the writer, and Timothy Burrell is the producer. They're attempting to get Chris Reeve to make a cameo, and the villain is to be portrayed by Faye Dunaway... Larry Bmicky of Rockwall, Texas wrote last November about something he'd heard from the horse's mouth back then, and (of course) we misplaced the letter till now. Strangely, the news hasn't surfaced elsewhere, at least from what I've heard. In any case, at the 1st Annual (sic) World Drive-In Movie Festival in Dallas, the legendary Roger Corman was in attendance along with a lot of his low-budget stuff. News of Corman's releases through New World Pictures included two more in the SWORD AND SORCERY series, as well as an untitled science-fiction film budgeted at $1.5 to $2,000,000. But the big news? A $5,000,000 SPIDER-MAN movie slated to go before the cameras in late 1983 for New World Pictures. Bmicky reported that Corman seemed quite definite about the project, which would beat out the previous highest-budgeted New World film (BATTLE BEYOND THE STARS) by almost a million bucks. Anyone heard anything about this since?... I've read somewhere that Polygram is in straights financially, and haven't started any of their announced projects for 1983, much less the unscheduled BATMAN film. So, if you're holding your breath, try to exhale a few times or you'll die ... I suppose it's my duty to report the cameo appearances of comics in TV and films, so let me mention one that appeared in the WINDS OF WAR soap opera last month. Someone went out and spent part of the obscene budget for the project for the loan or purchase of a bunch of SUPERMAN comics. Of course, there were too many issues in the stack to have been issued at the point in the story (approximately Spring, 1940, if I recall correctly), and Jan Michael Vincent proved himself to be as fine a handler of antique paper as he is an actor, as he callously threw the $400-$1000 books on the ground. Careful watchers' mouths must have fallen open at the sight of several "ringers" in the stack of vintage comics: a SUPERMAN from the '80s, the new DC symbol oh-so-cleverly scribbled over in pen, as well as a Whitman UNCLE SCROOGE! Unc, as you know, was but a gleam in the eye of Carl Barks in 1940. Sure, the errors are piddly enough--but, as with the treatment comics get in the newspaper and magazine press, if they get stuff WE know about so wrong, what about all the other things we aren't as expert on?

Over on the TV side of things, the pilots for new shows are being announced. As much as I disliked the deterioration of M*A*S*H, I am looking forward to seeing what they'll be doing with AFTERM*A*S*H, starring Harry Morgan, Jamie Farr and William Christopher. I've always liked the actors, and the treatment will be guided by Larry Gelbart and Burt Metcalfe. One spark of hope for a quality sitcom. ... Meanwhile, over at Glen Larson Productions (who's hardly known for his originality in plot concepts), they've sold two pilots which sound vaguely familiar to comics fans: MANIMAL, a two-hour pilot for NBC about a man who becomes a panther at night to fight crime; and AUTOMAN, a 90-minute pilot for ABC featuring a man in the computer business who creates a computer-being and sends him out to fight crime, but only at night. If their trademark on the names hasn't lapsed for non-use, Emie Colon and DC might have a case, respectively... WALT DISNEY finally bit the dust, but weep not for Disney, who have at least three (new!) short run series on CBS in the next few weeks. GUN SHY, SMALL AND FRYE and THE SON OF ZORRO, all based on tried-and true Disney formula stuff, are at least a step up from the old show, which astonishingly never deviated from the format which had failed so miserably on NBC the past ten years.

Finally saw SWAMP THING on the pay channels last month. Not being a big fan of the original comic, it wasn't fresh in my mind--but looking it over again showed that a large chunk of it is used verbatim in the movie. No screen credit is given either Len Wein or Berni Wrightson; rather it is said to be based "on material produced by DC Comics." I would have thought producer Mike Uslan, a former comics writer himself, would've seen that more recognition of the source of the story was given than that. Anyhow, all the criticisms I heard of the film were true; Swampy never looked like more than a guy in a rubber suit, and Louis Jourdan did look like a stalk of asparagus. But the swamp was the antithesis of the one in the comics: beautiful, brightly lighted, and the kind of place Pogo and pals probably wouldn't mind goin' fishin'. Not a bad movie, but I could've done without some of the excess violence... The new WIZARDS AND WARRIORS is okay though I think they could've done a lot better than Jeff Conaway in the lead (Jacob Moraine made a great suggestion--Perry King). I like the humor and the usage of current speech patterns and the lack of reverence for the material, which is usually so stifling in these things. An entertaining hour... Not much else of the new stuff excites me. AMANDA'S, surprisingly, doesn't list FAWLTY TOWERS in its credits at all, despite the first episode being an almost carbon-copy duplication of a John Cleese-Connie Booth script. Bea Arthur just doesn't elicit the humor or the sympathy accorded the hen-pecked and ineffectual Basil Fawlty, and the show seems fatally flawed because of it. CONDO and MAMA'S FAMILY are loud, obnoxious, second-generation ALL IN THE FAMILYs, and neither is funny. TEACHERS ONLY is faintly improved over last year, but still a labor to watch. FAMILY TREE is one of those unbelievable "realistic" families that never seem to have any fun, though it's inoffensive enough. And AT EASE, based, they claim, on THE PHIL SILVERS SHOW, hasn't the only thing that made the latter-named show work: Silvers. Born the same week M*A*S*H went to the great battlefield in the sky, it hardly seems an adequate replacement. R. Blabbit

Obituaries

Frank Chiaramonte, who died January 28th after a prolonged bout with cancer, was 40 years old. He had come to the United States in the '60s and worked at P.S. MAGAZINE with Will Eisner before coming to Marvel with fellow P.S. artist Mike Ploog to work on WEREWOLF BY NIGHT.

Political cartoonist Doug Wright died January 3 of a stroke. He was 65. He was perhaps best known for DOUG WRIGHT'S FAMILY.

Pulitzer Prize winner Frank Miller died February 17 at age 57 of a heart attack. He was the political cartoonist for the Des Moines REGISTER. He was no relation to the Frank Miller working in comic books.

Longtime science-fiction and heroic fantasy illustrator Roy G. Krenkel died February 24 at age 64. Krenkel's main work was in the book illustration field, and he was illustrator of a series of Ace Books reprints of the work of Edgar Rice Burroughs. But in the late '40s he was one of a group of students studying under TARZAN artist Burne Hagarth at the Cartoonists and Illustrators School and he ended up doing background work for

Wally Wood, Al Williamson, Harry Harrison, George Evans and Ernie Bache, much of which appeared in EC Comics. He pencilled and inked for a number of companies including EC, Marvel, Youthful, Gold Key, ME, ACG and Harvey, the last-named having printed his last comic book work in 1965, "The Space Court."

Ira "Yar" Yarbrough, a longtime comic-strip ghost, died February 28th at age 72. He is said to have ghosted BUCK ROGERS for a year and then the SUPERMAN comic strip for seven years. His obituaries attribute the creation of Mr. Mxyzptlk (later Mxyzptlk) to him. He left SUPERMAN to create his own strip, TALLULAH, which ran in the early '50s until threatened with a lawsuit from Tallulah Bankhead. He had his own animation company, YAR/Animation, and also served as art director at Rand McNally and Co.

Georges Remi, known internationally as Herge, creator of TINTIN, died March 3rd at age 75 of leukemia. Born May 22, 1907, Remi's first TINTIN appeared when he was 22 in 1929, and he did 22 TINTIN adventures afterward. (Paulette Carroll, who has written a long series of articles about TINTIN for TCR, will undoubtedly have more on Herge next issue.)

TCR Mailboat

EARL GOMERSALL, JR., 3243 West 32nd, Cleveland, OH 44109: #109's raised "D" and "C"s. Broken typewriter? Subliminal promotion of Warner Communications? Or a clever 20th anniversary tribute to "The Great DC Hunt" of 1963, which celebrated Superman's (then) 25th year? Please send my Silver Kryptonite.

[Hey--who'd have thought some one would actually catch on to our nostalgic allusion?

Actually, we hope to be well rid of this old dinosaur by next issue--though, come to think of it, me and this ol' thing have had plenty of good times together. Sniff. I'm almost sorry to see it go. Almost. MT]

DON GLUT, Burbank, CA: Re: appearances of comic-book professionals in comic books...Larry Ivie drew me in as the lead character in "A Kiss Without Meaning" in Charlton's I LOVE YOU (July, 1965). My ex-wife Linda (who did some paste-up and correction art for LITTLE LULU, coloring for MICKEY MOUSE and Russ Manning's TARZAN albums, animation-cel painting for Bob Clampett, C&D ink and paint, etc.) appeared as herself in "Seance at Spektor Manor" in Gold Key's OCCULT FILES OF DR. SPEKTOR #4 (October, 1973). Both Linda and I appeared in the splash panel of "The Night Lakota Died" in SPEKTOR #14 (June, 1975). If you look through a lot of my old comics work, especially the Gold Keys, you'll find quite a few recognizable names.

ALAN BRENNERT, Marina del Rey, CA: I was going to write anyway to renew my subscription, but an item in #209 has given me the added spur I needed to catch up on some of my long-neglected correspondence. In his list of appearances of comic-book professionals in comics stories, Don Rosa includes me as a character (along with Denny O'Neil, Berni Wrightson, et al.) in BATMAN #237. If this is true, it's news to me. I don't have a copy of #237 in my collection, but I assume that if I were in the story, someone in the ten years or so since the book was published would've pointed it out to me. Perhaps Don is confusing me with someone else?

(Of course, if there WERE an Earth-One Alan Brennert, it might explain a lot. Like maybe HE got the royalties from my first novel that my publisher claims the book never earned. Hmmm...now there's an interesting point to bring up in the next Writers Guild contract negotiations: do we get residuals from reruns shown on alternate Earths?)

Anyway, I continue to enjoy TCR. The thing I find most refreshing about TCR is a realization in its pages that there ARE other kinds of comic books worth reading other than super-heroes, as shown by the eclectic choices submitted for Don Rosa's Hall of Fame. My own choices for that would have to include DENNIS THE MENACE GOES TO MEXICO (1960) and DENNIS IN HAWAII (1958), both of which I re-read recently for the first time in about twenty years, and discovered to my delight that I still enjoyed them: they were GOOD comic books. A lot of us from that generation of comics readers owe their wanderlust to artist Al Wiseman and writer Fred Toole: the first time I visited Hawaii, three years ago, I admitted to the lady I was traveling with that I'd wanted to come here ever since reading DENNIS IN HAWAII. There was a short pause, during which I expected her to immediately pack her bags and fly back to Los Angeles, away from this clown with the retarded literary tastes...and then she replied, judiciously, "I sort of liked the one where he went to Mexico, myself..."

Keep up the good work.

[I looked up the BATMAN story in question, and the only thing I can think of is that the person who sent that list to Don was thinking of Alan Weiss. I'm not really sure about all the caricatures, but no one called Alan Brennert appears. MT]

MAGGIE THOMPSON, THE COMICS BUYER'S GUIDE, 700 East State Street, Iola, WI 54990: Thanks for the many kind words you threw our way about the new BUYER'S GUIDE. (And give yourself MORE kind words. We can't see TCR as "superfluous," ever. It's a real month-brightener.)

We'd like briefly to spring to the defense of our typesetters. You say you "expect a certain degree of typographical error...but some of the ads contain errors I know came from the typesetter's misreading."

Uh, I hate to disillusion you, Mike, but most errors in CBG come from the advertisers. The proofreaders catch them when they can (and frequently ask us to check words, e.g. "Saalfield," if they look wrong but can't be otherwise located). Proofreaders have the PRICE GUIDE by them as they work, but there's a limit

to even their endurance. And what's happening is that you can now READ those error-filled ads, so the errors that have been left are more apparent.

Hope we haven't broken any illusions. (Or is it "tarnished any illusions?" Or "interfered with" any illusions? Oh, well.)

[I doubt that I had any illusions about BUYER'S GUIDE advertisers' spelling. Too many issues of "FLASH GORDEN" and PRINCE VALIENT" have gone by these last ten years for me to think that the literacy rate amongst advertisers is any higher than the rest of the country.

I wouldn't have said it if I didn't know for sure--a couple CBG advertisers have me on their mailing list and I get the ads before the paper comes, so I had the original versions of a couple for comparison.

However--and I feel dutybound to say this to everyone who read that review last time--the error ratio has declined to negligible in the past few issues, and that is no longer a complaint. And neither, I guess, is the

recognition factor. I guess you get used to everything.

But I'm still not used to the kind of glowing review we received in CBG #487. Thank you Don, thank you Maggie--we really appreciate it, and so do our continually vulnerable egos. MTJ

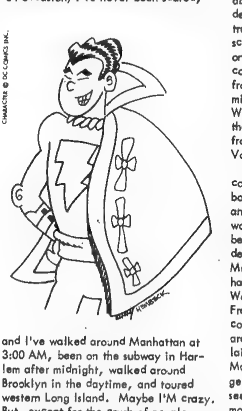
TODD GOLDBERG, 30-10 FDR Drive, New York, NY 10016: Just received and read #209. Another good issue. I just wanted to comment on two thought-provoking statements you made.

1) On page 20, you trace comic-book violence to the psychological problems comic-book writers living in New York must have, given the "crummy everyday life in a densely-populated urban environment in which street violence is a way of life." As a resident of the Big Apple, I resent comments like this. Such statements are usually made by ignorant suburbanites who have never spent much time here (except for brief, hectic vacations) and hear countless exaggerated stories in the media. Everyday life here is NOT crummy. The contrary, life in the City is usually wonderful--fun, exciting, fast-paced, stimulating, hectic but exhilarating--if you can afford it. All this despite the dirt, noise, and crowds--trivial distractions once you're used to it. You really can't know what it's like to live in New York City until you've experienced it. Street violence is NOT a way of life for most of us. My experience is that most people who live in decent neighborhoods have little exposure to street crime except for what they hear on the news.

Even if your opinion of NYC were true, it would still be no excuse for the oppresive violence of the comics you mention. I'm forced to conclude that many comic-book writers today are sicko--deeply troubled people obsessed with macho, puerile, juvenile, aggressive, anti-social fantasies, using comic-book writing as an outlet for their "id." I came to this revelation at a psychiatry lecture I recently attended. A Bellevue psychologist was showing drawings made by "juvenile delinquent" and emotionally disturbed teen-agers. A comic fan friend and I sat in the back chuckling ironically at the drawings of muscle-bound brutes, horrible monsters, and submissive women--typical comic-book and fanzine drawings!

2) On page 10, in your review of the new COMICS BUYER'S GUIDE, you rail that TCR is becoming "superfluous." Unfortunately, I have to agree. I've been describing to TCR and the other ST publications for over ten years, as you know, and I've always enjoyed TCR, especially for its features such as FANDOM CONFIDENTIAL, strip reprints, columns, CAPTAIN KENTUCKY, etc. However, TCR is still predominantly a newspaper, and the comics news, I hate to say, is covered faster and better by CBG and THE COMICS JOURNAL, not to mention the companies own PR materials. Years ago, TCR was absolutely indispensible to any half-way serious comic fan. Now, I think you'll have to become a more general-interest article-oriented fanzine if you are to survive. Some more strip reprints in the MFG section would help, too. Don't get me wrong, I still think you have an extremely entertaining publication, but I just wonder lately whether it's worth subscribing to another news-zine these days, given your competition.

[Did I mention New York City? I don't think I did--but even so, it was meant sarcastically. I've been to NYC five times--not a great deal of time, I'll admit--but I must say that (except for the lunatic taxi drivers we've gotten on occasion) I've never been scared,



and I've walked around Manhattan at 3:00 AM, been on the subway in Harlem after midnight, walked around Brooklyn in the daytime, and toured western Long Island. Maybe I'M crazy. But, except for the crush of people, which I don't care for and therefore forever nixed living in the city, I was not pressed into the idea that it's a crime-ridden depressing cesspool.

BUT, if you read a lot of those comics that today purport to be realistic, written by people who do live there, you can get that impression. And certainly, HILL STREET BLUES, KOJAK and a host of other TV shows haven't portrayed inner city life as all that pleasant, nor have movies like DEATH WISH, THE WARRIORS, MEAN STREETS or even some of Neil Simon's more paranoid comedies. What am I to conclude of the writers' lives from their subject matter? That they're happy, cheerful whistlers of happy tunes--or poor paranoid saps, angry and scared? I kind of wonder sometimes...

By the way, TCJ may cover news in depth, but they rarely beat us on anything. CBG does--and that's what I was referring to. MTJ

HOWARD JOHNSON, 1411 Cherokee Lane, Ottawa, IL 61350: Thanks for another excellent issue of TCR--thought I'd comment on a couple of irrelevancies..

First of all, I was happy to read in the previous issue that STILL THE BEAVER was a going concern, though I'm more than a little concerned that Rusty Stevens was unable to be found (Larry Mondello was terrific, at times rivalling even Eddie Haskell--does anyone know why he stopped appearing in the show about halfway through its run?). Still, it looks as though they've managed to round up just about everyone else. By the way, what was your source about Harrison Ford playing Chester Anderson? Terrific Beaver trivia if it's true... By the way, on the show screened yesterday on WTBS (which is on nearly every cable system in the country, it seems), they ran a BEAVER from the first season in which Ward admits to have been a subscriber to WEIRD TALES when he was younger (it's the same show that June prohibits Beaver from going to the Globe Theater to see Voodoo Island...).

I've been watching the growing controversy about violence in the comics, both in TCR and TBG--oops, TCBG, and figured I'd throw in my two cents worth. I may be wrong, but I would bet that one could count the number of deaths in the first six or eight years of Marvel Comics on the fingers of both hands--Uncle Ben, Frederick Foswell, Wonder Man, Zemo, Bennett Brant, and Franklin Storm are the only ones who come to mind immediately, though there are undoubtedly other (most of the villains who apparently die--even Wonder Man--turn up eventually). Anyway, get my point? On the average, there seem to be more Marvel deaths per month today than there were in the first few years of Marvel in the '60s--and, anyone who says most of today's stories are better than most of the early Marvels is giving himself away anyhow...

As you probably know by now, the new Monty Python film, MEANING OF LIFE, is opening in just about a month or so--I'm currently finishing up an article on it for PREVUE #52. Should be interesting to see how the film does, as it's very similar in format to the sketches of the TV shows. It'll likely create a bit of talk, but none of the Pythons are expecting the solidarity of opposition that LIFE OF BRIAN received, since they have so many varied targets in this one--nevertheless, they seem to be playing their cards close to the vest until it's been released... Also have

an article coming up in PREVUE #53 on YELLOWBEARD, the Graham Chapman piratical yarn coming out around the end of June, with an all-star cast, as they say--that issue should also have a profile of Terry Jones and MoL directing (along with my OCTOPUSSY location piece...). And, the issue after THAT should have a profile of Chapman, so there'll be lots of Python material in the next few PREVUEs... Out of time and paper, so I'd better close--hope to see you at the cons.

[The source of the item on Harrison Ford was one of the question-and-answer columns in a Sunday TV section from the New York NEWS which happened to be stuffed into one of my comic-book orders as padding. I read in a Jerry Mathers interview that Rusty Stevens' parents thought he'd be a big star if he went to Broadway, and took him off the show. Nobody seems to have heard of him since. MT]

BRIAN DOHERTY, 11598 West Ride Drive, Jacksonville, FL 32217: I am writing this letter the day after viewing the final episode of M*A*S*H, a series which was the subject of some discussion in TCR about a year ago. I remember you coming up with some silly reason why the subject was relevant to comics, but I don't need a reason. I'd just like to discuss it and hopefully prompt you into giving your own comments on M*A*S*H's finale.

I was first alerted to the fact that the show might not be the greatest thing since fried bread by the fact that everyone, everywhere, was saying it was. My local paper devoted the front page of the entertainment section every day for a full week to articles singing the show's praises; every local bar and restaurant was having M*A*S*H parties; every entertainment show on TV had special M*A*S*H retrospective shows; M*A*S*H mania was everywhere. I was feeling slightly overkilled by 8:30 last night. (I had spent the afternoon reading TCR #209, by the way.)

I was next alterted to the fact that it might not be so hot by the long list of writer credits. More than two writers usually indicates a half-assed job that was re-written and re-re-written.

Well, guess what? I thought the show was pretty hot.

Not perfect, of course, but very, very good. I have agreed with you mostly about the deterioration of the show over the past two seasons; I too missed Trapper and Frank and Henry, and most of the show's humor. And I was greatly annoyed by the plot retreadings. (Such as: old war buddy of Potter's turns bad, camp dangerously low on direly needed supply, etc.) This last episode managed to circumvent many of these difficulties, though not all of them. The show wasn't very funny, but then again, I guess the writers were going more for drama in this show. I was especially impressed with the plot about the musicians Charles trained. That was one of the more affective "horror of war" bits the show has ever had.

Now to point out some flaws: the sequence with Klinger seemed too drawn out and uninteresting; Mulcahy's being struck deaf rang dramatically false; it seemed they were desperately trying to shoehorn in examples of how the war had drastically changed everyone; there were some small writing bits that seemed silly, like Dr. Freedman's repetition of his closing comment from an earlier show (one with Trapper, if I remember correctly) and Hawkeye's humorous litany as Potter advised him to sit down while they were being shelled, which reminded me overmuch of his famous "I will not carry a gun" speech.

And the thing that I appreciated most of all was that they started after

Hawkeye's breakdown. It would have been too disconcerting to see the character we have seen as so strong for so many years crack up. I think, though, that they should have concentrated a bit more on the other cast members' reactions toward Hawkeye's breakdown, and I was disappointed by the fact that there was virtually no interaction between Hawkeye and Charles; as a matter of fact, I don't think they said a word to each other.

Overall, though, I enjoyed it, and it did manage to make me both laugh and cry, and that's all I ever asked of M*A*S*H.

Well Mike, what did you think?

On to the new TCR: In the letter page, it seems to me that either David Gyrc or I don't understand satire if he thought that Rosa was giving a tribute to GARFIELD.

I thought I might say something nice about Mark Sabljak's column, since nobody else seems to. I think it's a fine addition to TCR, though it would be more useful if it appeared in every issue. Well, I like it anyway.

Actually, I like every TCR feature except Cel Break, and that's only because I have no use for animation news. I liked Korkis better when he was doing animation commentary for TCJ. I like TCR's features so much that I'd like to see more of them. So here's a (perhaps heretical) suggestion: Drop the Menomonee Falls GAZETTE! Let's face it, you've only been publishing about two pages of it for a while now, and I don't think anyone would miss it. How about taking a reader's poll to see?

You could fill up some of the extra space with TCR Top 100.

I think Sam Kujava is being very narrowminded about his comic reading. His comments about THE DEFENDERS, the only Marvel comic I regularly buy, particularly upset me. What has he got against characterization, or heroes with problems?? He seems to be very intolerant of ANY weakness in his comic-book reading--weakness in the characters, that is. He seems to rave about comics that are just pages of people beating each other up. (As in his comments about the SUPERMAN SPECIAL.) I think he could be a little more tolerant of other forms of comic storytelling.

[Regarding your comments about Mark Sabljak: I'm sure Mark thanks you--but what he really wants is for everyone to vote for him to be on a Wheaties package! I'm not kidding.

Yes, I liked the last episode of M*A*S*H very much, and while I accept your fine points as flaws, I don't think I thought about them while the story was progressing. I did think that it was awfully strange that they'd return to camp after the brush fires to find everything but the operating room and EVERY STICK OF VEGETATION surrounding the camp burned to the ground. (Obviously, California laws prohibit them from callously burning the Fox ranch's trees.) The only thing that vitiated my enjoyment was the fact that this came at least three, possibly four years too late. Hawkeye's breakdown was actually his second, if you count that horribly unbelievable episode about his psychosematic itch triggered by some long-forgotten childhood atrocity. Add to your list of plot recaps the episode I consider to be the series' nadir: Hawkeye's loses the payroll--when it's eaten by a goat! For a series that prided itself on sophistication and originality, that throwback to Lucy/Mr. Mooney hijinks was particularly galling.

And the final episode's touching scenes about what everyone's future plans after going home would be point-

edly showed that the series all but ignored all the enlisted men and all the nurses as people, who seemingly never interacted with the officers (excepting Klinger and Radar, of course). In a corporate set-up, it's true that upper echelon people and workers don't intermix much, but these were people who were living together in close quarters under enemy fire some of the time. Water under the bridge, I guess.

I'll be most interested, though, in seeing how these episodes are divided up into half-hours for the syndication package; we'll then see if the shows were fragmented and episodic enough to work or whether it's as awkward as the other splits of hour-long episodes have been. MT]

ALBERT A. TEMPLE, 1441 Detroit Avenue #221, Concord, CA 94520: Thank you.

It was a joy for me to discover that, like me, SOMEONE ELSE has regarded Jack Bradbury...NOT Carl Barks...as the "good duck artist."

Bradbury has been a favorite of mine for many years, right behind Paul Murry (who, in my opinion, easily ranks with Barks on an artistic level) and I would recommend that you check out some of the '40s and early '50s funny-animal mags, particularly ACG and Standard, for his finest work.

But to expect any kind of information in-depth on Bradbury or any of the others is probably a waste of time. Not that the desire for such data is TOTALLY lacking--Mark Evanier, in a previous issue of TCR, has voiced a similar concern, I believe--but that writers like Barrier simply do not care. To them, Barks WAS, and everyone else WAS NOT. Only Floyd Gottfredson and Al Taliaferro rate a paragraph or two now and again (incidentally, Taliaferro's work can also be found in some of the '40s comics) and, strictly speaking, they weren't comic book artists per se. Paul Murry draws honorable mention in Abbeville Press's hardbound edition of GOOFY (Mickey Mouse) newspaper reprints, and it basically goes downhill from there.

I am tempted at this point to submit the standard plea of: "Of course Barks was great...but what about--?" but I won't. To my mind, the question of whether or not Barks has received enough credit for his work is TOTALLY overshadowed by the fact that he HAS received SOME acclaim...and other artists whose contributions were at least as great, if not greater (in Cecil Munsey's DISNEYANA, Paul Murry is listed as having penciled a Sunday comic page for Disney in October of 1942... and he's still contributing today) receive little or none at all.

In the COMIC BOOK PRICE GUIDE #7, E.B. Boatner practically credits Barks with the CREATION of Donald Duck. Enough.

Even Mike Barrier (as you intimated in your review) admitted that the basic text for this book had already appeared three times before. Double enough.

The book costs $35.00. Goodbye.

Anyway, thanks for the mention about Jack Bradbury. It really made my day.

By the way, if you're interested, I have a rather comprehensive comic-book collection; mainly Disneys, with, most notably, every issue of WDC&S from July of 1949 to February of 1980 (when Whitman's publishing schedule went blooey) and very nearly all of the other titles from about 1966 to that time. And all my Disney comics are listed in my own reference book as to new or reprint, and by artist. Not only Carl Barks, but Paul Murry, Jack Bradbury, Ralph Heimdahl, Allan Hubbard, Al Taliaferro, Floyd Gottfredson, and a few others whose art I recognize but whose names I do not know or can't be sure about. This information is already at hand and is as accurate as I can make it. If this data has any interest for you, please tell me and we'll discuss it. I am fortunate enough to be well-employed (you almost have to to collect comic books) and I don't even care if I make any money out of my research. I just wanted to see some talented people get some well-deserved recognition. I mean that sincerely.

[And so would I, which is why I'm seriously thinking of trying some kind of indexing on the comics in question in TCR, possibly with art samples so that collectors will finally be able to put names to all these art styles they've known for years.

Bradbury is but one of the favorites from Dell Comics who began in animation and then went on to draw for the ACG and Standard lines (through the studio of Jim Davis, who as you may know, drew FOX AND THE CROW). Allan Hubbard, in particular, did some tremendous stuff, especially on Jim Engel's favorite, SUPERMOUSE (in COO COO COMICS). Basically, most issues of COO COO, HAPPY, BARNYARD, GOOFY, GIGGLE, HA-HA or HIJINX will be loaded with art and stories by the artists and writers who worked for the west-coast animation studios of the '40s (Warner Bros., M-G-M, Disney, Lantz, Screen Gems) though you might not think it by looking at the covers done by east-coasters (from the Terry and Famous studios).

Here's a back-handed plug (since I have neither the specific issue number or the address, and I don't know the price) but the latest issue of THE DUCKBERG TIMES features interviews with both Paul Murry and Tony Strobl. Did you know Murry was 72 years old and still drawing comics? Is that a record? Did you know that most of Murry's work of the forties and fifties was inked by Dick Moores? They even name the longtime Dell letterer who lettered all (it seems like) of the west-coast Dells and Gold Keys through the late '60s. Quite a package of info--and I'll try to get the address and other particulars for next time. MT]

Et Al

YOWZA PRESS PRESENTS #1 is a CEREBUS-format comic priced at 75¢ (24 pages) from Yowza Press, P.O. Box 6993, San Jose, CA 95150 (add 25¢ for postage). The comic is slated to feature up-and-coming cartoonists from northern California, beginning with Gino Attanasio's REX MALLARD, DUCK ON DA GO. The strip has appeared in a local San Jose entertainment magazine. The back-up is also by Attanasio, THE ROCKEFELLERS, about a real-life rockabilly band. The first issue will be available in April.

STARLOG No. 70, May. Movies covered in this issue are BLUE THUNDER, SOMETHING WICKED THIS WAY COMES, SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE, THE RETURN OF THE MAN FROM U.N.C.L.E. THE 15 YEARS LATER AFFAIR, and THE RETURN OF CAPTAIN INVINCIBLE. [4/7]

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE'S TRIED TO ESCAPE THIS BLASTED CHOPPER BY DIVING IN... IF I CAN JUST ..URE IT AWAY FROM HER...
T35
THERE GOES ONE OF 'EM.' GIVE HIM A DOSE OF THAT STUFF!
RACING FOR A CAVE, JACOB FINDS HIS SAFETY SHORTLIVED...
THE BLIGHTERS ARE SPRAYING IN SOME KIND OF GAS... SAME AS THEY USED ON ALL THE BIRDLIFE HERE!

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB STUMBLES DEEPER INTO THE ISLAND CAVE TO ESCAPE THE GAS BEING SPRAYED INSIDE BY AN ENEMY HELICOPTER...
MUST... KEEP GOIN'. STUFF'S MAKING ME FEEL SLEEPY...
T36
...G-VING ME KIND OF DIZZY DOPE DREAMS...
THEN...
IS THAT UNREAL TOO? OR IS SOMEONE WAITING FOR ME?

THE SEEKERS
by J. M. Burns & P. Douglas
WHO'S THAT?
ONLY ME, JACOB. COME ON, DON'T BE BASHFUL...
T37
HAVEN'T YOU SEEN YOUR PARTNER IN HER UNDIES BEFORE? THE REAL 'WET LOOK' SINCE MY UNDERWATER ESCAPE...
I'LL... I'LL GRAB AN EYEFUL LATER SUSANNE..
THAT STUFF THEY PUMPED INTO THE CAVE... MAKING ME DROWSY...
BETTER GET YOU OUT OF HERE QUICKLY THEN BEFORE YOU END UP A PERMANENT SLEEPING PARTNER!

THE SEEKERS
by J. M. Burns & P. Douglas
THANK GOODNESS THAT CHOPPER'S BUZZED OFF...
AND THE EFFECTS OF THEIR RUDDY SLEEPING GAS ARE WEARING OFF TOO. SO LET'S START LOOKING FOR OUR MISSING HONEYMOONERS...
T38
GULL ISLAND APPEARS UNINHABITED, UNTIL...
CHEERS, CIVILISATION AT LAST! MAYBE I CAN PICK UP SOME DRY GEAR HERE...
PLUS INFORMATION ABOUT THE REDWAYS...
BUT WHEN THE DOOR IS OPENED...
YOU!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
CAROL REDWAY...
NOW TO FIND OUT WHY SHE'S EXTENDED HER HONEYMOON INDEFINITELY, AND IS WEEKS OVERDUE BACK AT THAT SCIENCE LAB!
T39
WHAT DO YOU WANT?
YOU, I GUESS. YOU SEE OUR JOB IS TO LOCATE MISSING PEOPLE — LIKE YOU AND YOUR HUSBAND
WHO SAYS WE'RE MISSING? ALAN AND I BELONG HERE NOW ON GULL ISLAND!

THE SEEKERS
by J. M. Burns & P. Douglas
T40
BUT YOU'RE... UM... PROBABLY WONDERING WHY I'M CALLING CLAD ONLY IN DAMP — VERY DAMP — BIKINI BOTTOMS...
CAROL REDWAY, ONE OF THE MISSING NEWLY-WEDS, IS TRACKED DOWN ON A REMOTE SCOTTISH ISLAND...
I...I HADN'T NOTICED. BUT, I SUPPOSE YOU CAN BORROW SOMETHING FROM MY WARDROBE
SHE HADN'T NOTICED EITHER. THERE'S OBVIOUSLY MORE ON MRS. ROBINSON CRUSOE'S MIND THAN ME CATCHING PNEUMONIA!
AND WHERE'S LOVING HUBBY, I WONDER?

THE SEEKERS
by J. M. Burns & P. Douglas
WHAT'S HAPPENED TO CAROL REDWAY'S HUSBAND?
T41
AND WHY DID SHE COME TO THIS GOD-FORSAKEN ISLAND ON HONEYMOON IN THE FIRST PLACE? ANYTHING TO DO WITH THEM BOTH WORKING IN A SCIENCE LAB BACK IN LONDON?
WELL, I KNOW ALL THE QUESTIONS — NOW TO FIND OUT A FEW...
NO, I WON'T TELL THEM A THING ABOUT THE PROJECT, ALAN, I PROMISE!

THE SEEKERS
by J. M. Burns & P. Douglas
'PROJECT', MRS. REDWAY? IS YOUR HUSBAND WORKING HERE ON THIS ISLAND THEN?
MERELY A CONTINUATION OF THE RESEARCH HE DID IN LONDON...
T42
AND THAT'S... THAT'S ALL. I'M GOING TO TELL YOU, MISS DOVE! YOU'D BETTER WARN YOUR FRIEND NOT TO GET TOO NOSEY, EITHER...
GULL ISLAND CAN BE A DANGEROUS PLACE FOR INTRUDERS!

Marvel Coming

DAREDEVIL No. 196, July. "Enemies" is by Denny O Neil, Larry Hama and Klaus Janson. Wolverine joins DD in an attempt to stop the abduction of one of Daredevil's greatest foes from prison. Janson did the cover. [3/1-3/22]

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DAZZLER No. 27, July. "Fugitive" is by Frank Springer and Vince Colletta. Still on the run with her sister, the Lady of Light decides they have to stop and face the consequences. The cover is a painting by Bill Sienkiewicz. [3/1-3/22]

KING CONAN No. 17, July. "A Tyrant In Amber" is by Alan Zelenetz, John Buscema and Rudy Nebres. Conan is asked to help a princess take the throne of a neighboring country away from an enchanted king. The cover is by Buscema. [3/1-3/22]

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THE NEW MUTANTS No. 5, July. "Heroes" is by Chris Claremont, Sal Buscema and Bob McLeod. When the team travels to a carnival to see a motorcycle exhibition by Team America, they find themselves in the midst of an attack by Hydra. The Prof is not pleased when one of the kids is snatched by the Viper and the Silver Samurai. Armando Gil did the cover. [3/1-3/22]

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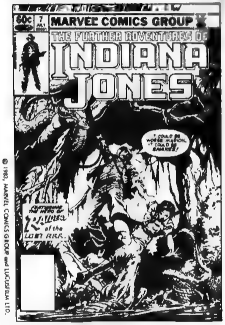
THE THING No. 1, July. "Lifelines" is by John Byrne, Ron Wilson and Joe Sinnott. Going back to the old beat-up tenement he grew up in, Ben tries to tell a cocky gang member to work his way out of the area and make something of his life. Byrne did the cover. [3/1-3/22]

THE AMAZING SPIDER-MAN No. 242, July. "Confrontations" is by Roger Stern, John Romita, Jr. and Kevin Dzuban. The Mad Thinker and a new android of his run into the web-spinner. Meanwhile, Peter is still worried about the Black Cat in the hospital and the return of another lady from his past. Romita Jr and Terry Austin did the cover. [3/8-3/29]



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CAPTAIN AMERICA No. 283, July. "America, The Cursed" is by J. Marc De Matteis, Mike Zeck and John Beatty. The new Nomad, Cap and members of SHEILD battle the Viper and Hydra. Zeck and Beatty also did the cover. [3/8-3/29]

THE FURTHER ADVENTURES OF INDIANA JONES No. 7, July. "Africa Screams" is by David Michelinie, Kerry Gammill and Sam de la Rosa. Marion joins Indy in a search for the ruins of Atlantis. Gammill and de la Rosa did the cover. [3/8-3/29]

KULL THE CONQUERER No. 2, July. "Amulet Of Ka" is by Alan Zelenetz, John Buscema and Dan Green. A race of bird people led by a fierce champion stand in the path of Kull's quest for a cure for his dying friend. The cover is by Bill Sienkiewicz. [3/8-3/29]

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MICRONAUTS No. 53, July. "The Untouchables" is by Bill Mantlo and Butch Guice. Shades of Elliott Ness! The prison planet the group are on is just like '30s gangland Earth! Guice did the cover. [3/8-3/29]

MOON KNIGHT No. 32, July. "When The Music Stops" is by Doug Moench, Kevin Nowlan and Carl Potts. The conclusion of the story of the Savage Studs, Brooklyn merchants, Moon Knight and a music box. Potts also did the cover. [3/8-3/29]

THE SAGA OF CYSTAR, CRYSTAL WARRIOR No. 2, July. "Ika" is by Mary Jo Duffy and Bret Blevins. A new member of the crystal crew is introduced when we meet the wizard's daughter. Dave Simons did the cover. [3/8-3/29]

SAVAGE SWORD OF CONAN No. 89, June. "Slave Marts Of Asgalum" is by Michael Fleischer and Alfredo Alcala. Conan joins two gamblers who need a fighter to rescue their sister. Or so they tell him... Bob Larkin did the cover. [3/8-3/29]

THOR No. 333, July. "Like A Bat Out Of Heaven" is by Alan Zelenetz, Mark Bright and Vince Colletta. Still trying to explain Jane Foster's death, Thor has to battle Dracula. The cover is by Bill Sienkewicz. [3/8-3/29]

U. S. 1 No. 3, July. "Rhyme Of The Ancient Highwayman" is by Al Milgrom, Frank Springer and Michael Esposito. Archer finds an old man who seems to know the secret of the Highwayman. Michael Golden did the cover. [3/8-3/29]

THE AVENGERS No. 233, July. "The Annihilation Gambit" is by Roger Stern, John Byrne and Joe Sinnott. In a story connected to FANTASTIC FOUR #256, the Avengers battle Annihilus at the Baxter Building to save the world. Byrne and Sinnott did the cover. [3/15-4/5]

BIZARRE ADVENTURES No. 35, July. An assortment of unusual stories about strange pets make up this issue. Steve Hickman did the cover. [3/15-4/5]

CONAN THE BARBARIAN No. 148, July. "Plague of Forlek" is by Bruce Jones, John Buscema and Ernie Chan. Conan finds a tribe suffering from a horrible curse. John Buscema did the cover. [3/15-4/5]

EPIC ILLUSTRATED No. 18, July. Among the stories in this issue are "the Demon" by famed Japanese animator Go Nagai, "Tail Gunner" by Mary Jo Duffy and Kent Williams, and "Garbage Scow" by Bob Hall. The cover is by Jim Steranko. [3/15-4/5]

G.I. JOE, A REAL AMERICAN HERO No. 13, July. "Last Plane From Rio Lindo" is by Larry Hama, Mike Vosburg and Jon D'Agostino. Snake Eyes isn't dead, fortunately. But neither are Quinn the Eskimo and Dr. Venom. Vosburg and D'Agostino did the cover. [3/15-4/5]

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THE INCREDIBLE HULK No. 285, July. "Today Is The First Day Of The Rest Of My Life" is by Bill Mantlo, Sal Buscema and Chic Stone. Getting back to scientific endevors, Bruce Banner is surprised at the results when the Northwind complex is completed and finally activated. Al Milgrom and Joe Sinnott did the cover. [3/15-4/5]

MARVEL AGE No. 4, July. The spotlight falls on Bob Layton's upcoming HERCULES mini-series, plus Roger Stern on unwanted stories. Layton did the cover. [3/15-4/5]

MARVEL FANFARE No. 9, July. Man Thing appears in "Rock And Soul" by J. Marc De Matteis, Joe Brozowski and Gray Morrow. The creature is offered the return of his humanity, but the price is his soul. Plus, a Butch Guice portfolio and another Wolf Boy adventure, "Mowgli's Brothers" by Gil Kane and Craig Russell. The cover is by Brozowski. [3/15-4/5]

MARVEL TALES STARRING SPIDER-MAN No. 153, July. "Kraven The Hunter" is by Stan Lee and Steve Ditko. The first appearance of this famous Spidey-foe is reprinted from AMAZING SPIDER-MAN #15. The Ditko cover is also reprinted. [3/15-4/5]

POWER MAN AND IRON FIST No. 95, July. "Members of The Wedding" is by Kurt Busiek and Ernie Chan. The duo, and especially Danny, are deeply affected by something they discover on their vacation. Chan also did the cover. [3/15-4/5]

ROM No. 44, July. "It Takes Two To Tango" is by Bill Mantlo, Sal Buscema, Ian Akin and Brian Garvey. The now human-Rom is dying and Starshine cannot help him. But will the Soviet Super Soldiers help... or attack? Akin and Garvey did the cover. [3/15-4/5]

THE UNCANNY X-MEN No. 171, July. "Rogue" is by Chris Claremont Paul Smith and Bob Wiacek. Carol Danvers (Binary) can't believe her old adversary, Rogue, has been made a member of the X-Men. Smith did the cover. [3/15-4/5]

BLIP No. 4, July. More about video. [3/22-4/12]

THE DEFENDERS No. 121, July.

"Savior" is by J. Marc De Matteis, Don Perlin and Diverse Hands. On a remote Pacific isle, the Defenders are forced to stop the Miracle Man from saving the world. Perlin and Jack Abel did the cover. [3/22-4/12]

DREADSTAR No. 4, July. An untitled story by Jim Starlin features Oedi and Skeevo. Starlin also did the cover. [3/22-4/12]

FANTASTIC FOUR No. 256, July. "The Annihilation Gambit -- Part Two" is written and drawn by John Byrne. Following the story in AVENGERS #233, the FF have their big battle with Annihilus. Byrne did the cover. [3/22-4/15]

IRON MAN No. 172, July. "Firebrand's Revenge" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. The new Iron Man is still trying to figure out how the gizmos work when Firebrand and Captain America drop by the place. McDonnell and Mitchell did the cover. [3/22-4/15]

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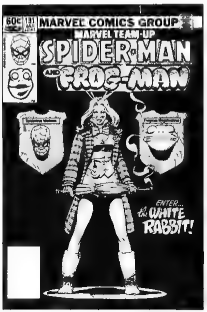
MARVEL TEAM-UP No. 131, July. "The Best Things In Life Are Free, Everything Else Costs Money" is by J. Marc De Matteis, Kerry Gammill and Mike Esposito. Spidey and Frog-Man (you remember, Leap-Frog's kid?) can't believe the trouble they have when they encounter the White Rabbit. Paul Smith did the cover. [3/22-4/15]

THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE No. 7, July. A leisurely trip through the letter "M" include Moon Knight and Morpheus by Bill Sienkiewicz and a map of Marvel's Manhattan, plus many others. Ed Hannigan and Joe Rubinstein did the cover. [3/22-4/15]



PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 80, July. "I Cover The Waterfront" is by Bill Mantlo and Ron Frenz. The adventures of a reporter, portrayed and seen through the eyes of J. Jonah Jamesom. John Romita Jr. did the cover. [3/22-4/15]

STAR WARS No. 73, July. "Lahsbane" is by Mary Jo Duffy, Ron Frenz and Tom Palmer. Luke and friends travel to the planet Lahsbane to obtain vital data tapes for the rebel alliance. Frenz and Palmer also did the cover. [3/22-4/15]

A Comic Reader

By Sam Kujava

Violence in comic books, violence of the gratuitous, gross, overdone variety, was the subject at hand in TCR #209. Editor Mike Tiefenbacher and prolific fan-writer Lou Mougin presented their opinions in a heartfelt, sincere fashion. Their feelings are clear. You have every right, as a buyer of this magazine, to disagree with their thoughts, and proclaim them wrong, wrong, wrong. Don't dismiss the gentlemen, however.

Mike and Lou, as well as Cat Yronwode and Don and Maggie Thompson of THE COMICS BUYER'S GUIDE, have not only expressed their objections to the trend of wholesale slaughter, and pointed the accusing finger at recent fan favorite titles...they have also, unavoidably, told you a bit about themselves.

We are, all of us, well past the age when comics were a new discovery. Um, we're no longer teen-agers, see? Since the majority of comic readers and probably TCR readers fall somewhere in the adolescent category, your natural inclination is to dismiss the lot of us as jaded, sentimental old fogies who wax nostalgic about characters and styles that DON'T COMPUTE in today's fast-paced, burgeoning direct-sales-oriented comic-shop market.

Since we can't help the age we are, or be responsible for the condition of comic books when first we picked them up, we may as well work that age to our advantage. After all, the longer one stays involved in this crazy subculture, the more one's sense of history grows. When I was twelve years old, comic books meant DC and Marvel to me. Nothing more. I missed a lot, and have been catching up ever since. Now that I am twenty-eight, comic books mean many genres besides superheroes, scores of companies, many of them just getting off the ground in this past year, dozens of creative individuals of varying skills that add up to many different styles and formulas, too fascinating and complex to condense in this one column.

At the age of 17, I relished the oncoming wave of undergrounds into my view, as well as the resultant racier Marvel black-and-white mags. I was tired of the regulation DC and Marvel goings on. Trite and predictable, thought I. The timing couldn't have been more perfect. Just when an adolescent was ready to drop IRON MAN and DAREDEVIL, along came CONAN and DRACULA to pick up on. Blood-spurting violence and more "adult" sex was a reflection of my own maturity, or so I thought.

The pleasure that comics gives us is a very personal thing. Even though we had nothing to do with their production or distribution, when we plunk down our money for the latest issue of UNCANNY X-MEN, it is not Marvel's or Claremont and Smith's X-MEN, it is OUR comic, OUR heroes, OUR fantasy trip. We like what we see and grow accustomed to what we like. The change of a writer or artist, or the change in direction for our beloved characters can have the fans screaming bloody murder. Not because the change may be bad, but because it IS change.

The last thing you need to hear is a number of older fan writers grumbling about these dangerous, new-fangled books. I only hope you've taken the time to follow this controversy, give the opinions a fair listen-to, and come to your conclusions without banishing the columnists to the rocking chairs.

Most of the violence in books like DAREDEVIL and WOLVERINE just didn't bother me as much as it did others. I've "known" Frank Miller though his work for about a decade now, and having watched him develop, think he pulls off most of what he attempts with considerable grace and style. In all the time I've been writing this column, only three mentions have been made of excess, and only two have really bothered me.

The first was the scene of the cop sticking his gun up against a baddie's temple and then firing, point blank. That appeared in POWER MAN AND IRON FIST #90.

Back in AVENGERS #218, we were treated to a cover and interior sequence of a child threatening to commit suicide while holding a gun to his head.

I have a 6 1/2 year-old son, name of Jacob. He's watched me read and collect comics since his brain started to function. He's built up his own small collection, as much in imitation of Dad as having an individual interest in these colorful playthings. Like fans a decade or two older, Jake is sensitive, impressionable...and immature. It all goes hand in hand. Like his older, wiser dad, he's sharp enough to pick up on things. The cheap, attention-grabbing ploy of gun to head affects Jake deeply. He wants to know why a good-guy policeman would shoot anybody like that. He wants to know why a little boy would play such a dangerous game with a gun. Jake is smart enough to know that guns are bad. I can answer most of his questions and steer him toward understanding, as is my duty as a parent. I am the censor in my house. I control what my young son sees and hears. That is as it should be. We don't need fanatical groups or self-appointed do-gooders telling us what is right and what we should see.

In DC or Marvel's "house," who are the censors? Whatever I give to or take from Jake, it is out of love and respect. Does the industry have any love, or at least respect, for its audience? Do they really know who makes up that audience?

I can answer Jake's questions. Can anybody answer mine?

***

Last year, Ron Massengill thought that since so many of the TCR and TBG people were to be in attendance at the 1982 Chicagocon, we "big name fans" should talk about organizing some sort of national comic art awards to supplant all the failures and false-starts of years past. Except for the British Eagle Awards, I don't know of any recent successful stateside awards given by fans to pros. Well, we had good intentions, but since nothing seems to get accomplished in such a nutty group, I'll take ball in hand and hand out nominations and awards of my own making. So there!

You've seen the Oscars...the Emmys...the Tonys...HAH! Herewith we announce the nominations for the SAMMYS! (Yes, I'll take all the blame!)

DONE TO DEATH AWARD
- Everyone's a mutant
- Magic powers instead of super-powers
- Mess up EVERYONE's personal life, title character and supporting characters alike

FRACTURED FRENCH AWARD
- Paul Levitz and ze new Invisible Kid

MOST IMPROVED ARTIST
- Bill Sienkiewicz
- Trevor Von Eeden
- John Romita Jr.

GUY YOU LOVE TO HATE AWARD
- Jim Shooter
- Tom DeFalco
- Robert Kanigher

ALL THE BLAME AND NONE OF THE CREDIT AWARD
- Jim Shooter

MOST IMPROVED TITLE
- FLASH
- GREEN LANTERN
- AMAZING SPIDER-MAN
- BLACKHAWK

TERRIBLY CUTE IS NOT FUNNY AWARD
- CAPTAIN CARROT
- E-MAN

STOP HIM BEFORE HE KILLS AGAIN AWARD
- Marv Wolfman on SUPERMAN

ANNOYING ART GIMMICK AWARD
- Too much zipatone
- Copying Miller's style of panel design, already
- When in doubt, color it DARK

DC FOLLY AWARD
- Thinking Roy and Gerry can write everything
- Thinking George and Keith can draw everything

FROM GOOD TO ABOMINABLE or WHAT HAPPENED? AWARD
- IRON MAN
- POWER MAN AND IRON FIST
- ACTION COMICS
- KA-ZAR

TERRIBLE TRANSITION GIMMICK AWARD
- (in bold letters yet) INTERLUDE... INTERLUDE ENDS by J.M. De Matteis

WORST ART IN A "PROFESSIONAL" COMIC
- SAVAGE SWORD OF CONAN #86
- CONAN #145

(You're welcome to submit other nominations, but I defy you to come up with anything that comes close)

DIDN'T STORM USED TO BE A NEGRO AWARD
- Paul Smith

UP-AND-COMING WRITERS
- Joey Cavalieri
- Robin Snyder
- Keith Giffen

BACK TO THE ANATOMY BOOKS AWARD
- Mike Zeck on CAPTAIN AMERICA

WHAT DO YOU DO AFTER TEAM AMERICA? AWARD
- U.S. 1

CHARACTER MOST IN NEED OF AN OVERHAUL
- "The" Batman
- Archie Andrews
- Arion (and it's coming)
- "Mighty" Thor

BEST EDITOR AWARD
- Tom DeFalco
- Joe Kubert
- Murray Boltinoff
- Ernie Colon

BEST EDITORIAL PAGES AWARD
- Colon's Corner (various books)
- Kanigher on SGT. ROCK
- Boltinoff on G.I. COMBAT
- Len Wein in small doses

The nominations are still open! Your additions, or exceptions, are welcomed and will be noted. And now a word from our sponsor.

***

Last issue in this column I transcribed Craig D. Smith's postcard to me. It was meant to be personal, and not knowing what he was actually refering to, I took it out of context. Sorry, Craig. I'll try to keep the Kujava mail and the ACR mail separate from now on. (I'm not used to being two people!)

***

ACR READS

BATMAN #360--This is the first Doug Moench-written issue. It introduces the Savage Skull, a crazed cop-killer. The amazing thing is, this character is much like Killer Croc, who was similar to Two-Face. It's the hate-filled maniac with severe physical disfigurement-type villain all over again. Two-Face has the advantage of being an original. But the Savage Skull right on top of

the whole Killer Croc thing is just unnecessarily repetitive. If almost every new Batman adversary is a scarred psycho, what is unique or exciting about that?

Don Newton's art is as nice as usual. You don't hear much about this artist in the fan press, but I think his strong, clear work is a big drawing-card to this title.

Moench's first script "reads" well. However, if you didn't look at the credits, you'd assume Conway has a hand in the plot. We get to grimace through more than one scene of unsuspecting beat cops savagely attacked and viciously knifed by the villain. Commissioner Gordon gets to grimace in pain himself, as the writer sets him and us up for a coming coronary, or somesuch. Maybe Gordon can get together with unhappy Perry White and then they can both feel miserable together. There are no scenes with any of the women in Batman's life this issue, so we'll have to wait to see if Doug will handle them like Gerry did... foolishly feminist, as loud and as unlikeable as any male idiot.

AMETHYST, PRINCESS OF GEMWORLD #1--This may be one of the most interesting titles on the stands today, if only for the singularly unique art by Ernie Colon. It owes nothing to Adams, Kirby, Eisner, Kane or any other popular god...and it's all the more fresh and compelling for that. This is easily Dan Mishkin and Gary Cohn's best show as writers. As a twelve-issue maxi-series, they have the option of ending the story before they run out of steam, a problem so many titles face today.

I still think this book is colored in hues too dark. The Gemworld should be as bright and light as the facets of a diamond!

satisfying way. Bucking the trend of killing off yet another hero, they give the reader a little bit more for his money. Hurrah!

UP AND COMING FROM RED CIRCLE--"The Jerusalem Complex" by Rich Buckler looks to revive one of Rich's favorite characters from Marvel (and Atlas before it)...under new name and guise, of course. The incredible amount of work, both on the writing and drawing end, shows that Buckler is having a ball on this project. If it shows in the advance pencils and partial inks I've seen, it should be a lalapalooza as a finished product. I had dismissed Rich rather quickly as a swipe master, but from careful eyeballing of pencils and even thumbnail sketches, it's apparent that while Buckler may be heavily influenced by certain comic artists favorites, his own comic art work is that of an original. The jump to Red Circle has renewed his enthusiasm and it's showing up in upcoming issues of MIGHTY CRUSADERS.

I don't know where this eight-page MR. JUSTICE story, "...And the God That Fell to Earth" will eventually show up [Ed. note: THE FLY #1], but it's worth a hunt if only for the eye-popping graphics of Trevor Von Eeden. Wild panel layouts, very visual "camera angles," startling close-ups, the kind of experimental stuff he's been trying at DC, especially on the current GREEN ARROW mini-series. It doesn't all work, mind you. But it's fascinating to watch a young, explosive talent in the developing stages.

Martin Greim's THUNDERBUNNY may succeed where CAPTAIN CARROT has fallen flat...it's a genuinely amusing comic book. "The Greatest Story Ever Sold" has a comic convention as its backdrop. Art by Brian Buniak is

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GHOST RIDER #80-81--This book never rated highly with most fans, who gravitated more to heroics and science-fantasy than to horror and demonic cycle riders. But I give credit to editor Tom De Falco, writer J.M. De Matteis, and artists Bob Budiansky, Kevin Dzuban and Danny Bulanadi for wrapping up this character and title in an out-of-the-ordinary, unusual and striking. Only grips... 90% of the readers, me included, will be confused by the many likenesses of fan and pro celebs scattered throughout this eleven-page tale. In the dark, frankly.

"The Mask and the Man" features THE BLACK HOOD by writer Gary Burkett and ace artist Gray Morrow. I've liked this character ever since Kip Burland was revived and REVITALIZED by Gray a few years back. Batman or Captain America have taken a few steps toward reality as opposed to comic-book reality. Anyway, Black Hood is the "realest" hero there is in comics, and the urban, hardware-oriented look of the feature is perfect for the photo-realistic Mr. Morrow.

BATMAN AND THE OUTSIDERS #1--Mike Barr and Jim Aparo continue from the short, somewhat unsatisfying preview. This first full-length issue ends with a "continued" notice, so I still feel left hanging. The resignation scene by Batman in the JLA satellite is forced and unconvincing. Would he really dare Superman and the others to kill him if they want to stop him? Those are the words of a child having a tantrum, not a hero. As yet another "team-up" book, OUTSIDERS is no better or worse than all the others. Trouble is, they're SO MANY others.

YOU HAVE YOUR INSTRUCTIONS THEN, KATMA TUI: IT IS SUGGESTED THAT YOU TAKE YOUR LANTERN SINCE YOUR MISSION MAY BE AN EXTENDED ONE.
GREEN LANTERN?

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UP AND COMING FROM DC--"Love Me--Kill Me" is a GREEN LANTERN CORPS back-up expertly fashioned by Robin Snyder and Don Heck. To see Don's pencils on this strip is to realize just how gorgeous this man's work is... and how badly it has been rendered by some inkers. Here's hoping that his new schedule on WONDER WOMAN allows him to ink his own pencils. It's the best combination all around!

THE CREEPER changes creative hands with a real BANG in the middle of his back-up story in FLASH #323. Keith Giffen fans, ATTENTION! Soon to follow...Keith on the CREEPER strip, as both writer and artist! This same issue of FLASH begins the whole revenge of Professor Zoom serial which is slated to run a year and have readers jumping out of their seats in awe, anger, amazement, whatever...

An upcoming BLACKHAWK'S DETACHED SERVICE DIARY features the debut of Alex Toth on that title, clearly having a ball with Mark Evanier's hard-bitten, touching story. Toth (who, believe it or not, I like even more than Cat Yronwode does) has a real feel for this war-time flavor, so one hopes that

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he'll make a quick return to the book. In the meantime, look for "Barnacle Bill" in BLACKHAWK #260.

NIGHT FORCE #11 begins the third serial for this title. This may be the only Marv Wolfman book where the writing is superior to the art. Yes, I'm surprised to hear myself saying that! Marv's plots have always been interesting enough to keep me turning the page, and even buying the next issue...it's just the horribly leaden dialogue and unbelievable characters I have trouble with. The art by Gene Colan is a different matter. I have to laugh at various reviewers, even in THE COMICS JOURNAL, who mistake this style for "expressionism." The quality of the art is very up and down, from panel to panel, depending on what reference Gene has in his thirty-years-and-growing swipe file. I have nothing against reference per se, but slavishness to reference leads to deterioration of basic drawing skills. If Colan doesn't have the proper still in his file, he has to fake it, and it's hell for the poor inker, and the readers. It's just plain bad cartooning. On TOMB OF DRACULA, it was the considerable efforts of Tom Palmer that made Gene look great. On NIGHT FORCE, inker Bob Smith can only bring these sloppy pencils up to a level of competency. Gene's a nice guy, and some of his past work is among my favorites, but in the case of NIGHT FORCE and WONDER WOMAN, one can only be honest. High-sounding JOURNAL-ese only hides the reality... this is sub-par work.

SAM KUJAVA/1157 S. Fisk/Green Bay/WI/54304

Americomi News

BLACK DIAMOND No. 1, June. "I Spy" is by Bill Black, Mark Beachum and Black. Lady spy Tiana Matthews is a high-fashion model by day and spy at night, code-named Black Diamond. The back-up strip features another female adventurer, COLT by Don SeCrease and Rick Burchett. (Note: The character was created by Mike Frankovich, Jr. for a film to be made this year which is in litigation, so legal entanglements may delay this book.) [April]

Eclipse Comics

Klaus Janson will be coloring WILL EISNER'S JOHN LAW (out one of these days) and inking the RAGA-MUFFINS strip by Don McGregor and Gene Colan in ECLIPSE MONTHLY.

Previously announced as being written by Mark Upchurch, THE ART OF STEVE DITKO trade paperback will be instead written by Upchurch (who will handle Ditko's fifties work) and Dean Mullaney and Cat Yronwode (who will cover all the material since then). The change was made because Upchurch's research would not allow him to meet the deadline of June.

SCIENCE MADE THEM... BUT NO MAN OWNS...
DNAGENTS
WHERE DID YOU MAKE YOUR FORTUNE?
WHAT DO YOU MAKE OF THIS, STRANGER?
© 1983 WILL EISNER AND JIM STERANKO

DNAgents No. 2, July. "The Stalked" is by Mark Evanier, Will Meugniot and Al Gordon. Meugniot and Gordon did the cover. [4/11-4/15]

MS. TREE'S THRILLING DETECTIVE STORIES No. 2, July. "Death Do Us Part" is by Max Allan Collins and Terry Beatty, featuring the fourth and fifth chapters of the serial begun in #1. Also: the Scythe debuts in "Loaded Pistols and Loaded Dice" by Dean Mullaney and Ellis Goodson. A two-page Mike Mist story and a double-page Frank Miller pin-up (of Philip Marlowe) round out the issue. Beatty did the cover. [4/5-4/11]

DESTROYER DUCK No. 3, July. The lead feature is by Steve Gerber, Jack Kirby and Alfredo Alcala. Also: The Starling Part Two by Jerry Siegel and Val Mayerik. Kirby and Alcala did the cover. [4/25-4/29]

Comic Strip Circus

By Jacob Moraine

There seems to be a new trend starting: humor strips drawn in an illustrator's style rather than the usual cartoony style. First came HI, CAROL!, then DUSTY CHAPS, and now RUDY by William Overgard. Yes, the same Overgard who draw STEVE ROPER AND MIKE NOMAD, which he continues to draw from the script by John Saunders, son of its original writer Allen Saunders. For a number of years, while drawing STEVE ROPER, Overgard has done writing on the side. A novel (TOO LATE THE HERO), teleplays (THE LAST DINOSAUR, etc.), and a screenplay (THE BUSHIDO BLADE) have come out of his typewriter. Now, he's come up with a gag strip, a situation comedy, really, with a storyline connecting the gags. Overgard gave the strip a Hollywood background, using his knowledge of the locale and lifestyle, relating the tale of the return of a famous old star, Rudy the talking chimpanzee. RUDY first appeared on Monday, January 3, 1983. Surprisingly, it's not being syndicated by Field, syndicators of ROPER, but by United Feature. Overgard has come up with a publicity gimmick for RUDY of having an actor with a mask impersonate the strip's star for personal appearances, mouthing Overgard's lines. Overgard, of course, hopes to be writing lines for a RUDY TV series in the near future. The sample RUDY strip you see is from January 4, showing Rudy talking to his agent about coming out of retirement.

Incidentally, in the aforementioned STEVE ROPER AND MIKE NOMAD, Steve comes out of retirement, returning to the strip for not one, but two entire

IT WAS A GREAT ACT, MAX. I WAS THE FIRST TALKING CHIMP.
THAT'S ALL, UNCLE RUDY? JUST TALKED?
WELL, I READ THE GETTYSBURG ADDRESS..
NO JOKES?
THEY TITTERED A LITTLE WHEN I PUT ON THE BEARD.
I SHOULD HOPE SO.

adventures. Though, with his white hair and beard, he looks more like Happy

Easter than dashing Steve Roper.

Another gag strip with a slight difference came out October 31, 1982 --W.C. FIELDS. Once again, the Los Angeles Times Syndicate is in the vanguard of those producing strips about dead people, with FIELDS joining BRUCE LEE on their list of strips. Like Lee, Fields retains his popularity many years after his death with his barbed humor fitting in well in today's comic pages. The strip is written by James Smart, a former newspaperman and currently a magazine publisher in Philadelphia, and drawn by Frank C. Smith, a Disney artist since 1974 and author of a number of books for children, including I CAN DRAW CARTOONS. Fields, even before breaking into films, had gained enough fame in vaudeville to make guest appearances in comic strips, which he continued to do throughout the '20s and '30s. Now he has his own strip and you can peruse the November 22, 1982 strip.

Another movie star who became a strip star is going to return to movies. THE CISCO KID will go into production this year in Mexico. That film was announced a couple of years ago as an M-G-M production to mark Eric Estrada's return to the big screen. However, it's now a Universal movie with no star announced.

Mark Sabljak, you didn't mention the most outstanding fact about the book MARVIN. This collection of the new strip by Tom Armstrong (who also draws JOHN DARLING, which is written by Tom Batiuk, who also draws and writes FUNKY WINKERBEAN) does indeed cover four months of the strip completely. It contains every strip from the first appearance of MARVIN on August 2, 1982 through December 25, 1982. What makes this truly "the record-breaking comic strip in book form" that the publisher's blurb claims it is is that the book was printed September, 1982. That's better than the GARFIELD books gave. No one had any reason to buy a newspaper to read the strip even if one had no patience to wait for a book reprinting the strip. Smart going, Field Syndicate.

Another Field Syndicate strip isn't getting the push newer strips like MARVIN get, even though it passed a big landmark in 1982. MUTT AND JEFF celebrated their strip's 75th anniversary last November 15. This famous strip was created in 1907 by Bud Fisher, one of the few early cartoonists to own their strips. Al Smith took over the strip after Fisher's death in 1954, after having ghosted the strip for Fisher since 1933. Last year, Smith retired from the strip, though he continues to do some cartooning for his Smith Features Syndicate, which sells various weekly strips and cartoons to small papers. The new cartoonist on MUTT AND JEFF is George Breisacher, who will be remembered by subscribers to the old Menomonee Falls GUARDIAN for his strip BOONDOCK, which appeared only in the GUARDIAN and in Breisacher's home paper, the Charlotte OBSERVER, for which he is staff artist. Unfortunately, MUTT AND JEFF has been quite hard to find for the past year or so, having lost a number of papers over the past two years. Only a few years ago, it was McNaught Syndicate's top-circulated strip. However, I haven't seen it since.

Of course, if you want to talk about long-running strips, you have to mention the longest-running of them all, THE KATZENJAMMER KIDS, which celebrated its 85th anniversary December 12, 1982. The strip, created by Rudolph Dirks, based on Wilhelm Busch's book MAX UND MORITZ at publisher William Randolph Hearst's request, was continued by H.H. Knerr, Doc Winner, Joe Musial, Mike Senich, and is now done by King Features staff artist Angelo DeCesare. It too, unfortunately, does not appear in many papers.

Charles Schulz gets richer dept.: Knotts Berry Farm, the third-most-popular theme park in the U.S. (after Disney World and Disneyland), is doing something to enhance its popularity. They will be opening an eight-million-dollar, five-acre Great-Outdoors-type section called Camp Snoopy, based on PEANUTS, of course. Knotts, incidentally, is only six miles from Disneyland.

Awards Dept.: Bil Keane received the Elzie Seger Award at the National Cartoonists Society dinner on December 5, 1982. Keane is creator of FAMILY CIRCUS and EGGHEADS and is current president of the NCS. Magazine cartoonist George Wolfe received the Silver T-Square for service to the NCS.

BUZ SAWYER Celardo & Granberry

BUZZ! A POLICE CAR IS COMING! LET H.M. HANDLE THIS!
HEY! WHERE ARE YOU GOING?
WHAT'S GOING ON? SEARCH THIS CHARACTER'S CAR, OFFICER I HAVE A HUNCH!

Longtime TARZAN-artist John Celardo, who drew the strip from 1954 to early 1968, is back drawing another strip. He's the new artist on BUZ SAWYER. Since the summer of '82, actually. He replaced Hank Schlensker, who'd been Roy Crane's assistant since shortly after Crane's creation of the strip, had ghosted the strip during the later years of Crane's life, and who became the official artist on the strip upon Crane's death in 1977. Schlensker retired last year, Celardo took over the art, with the script still by Edwin Granberry, who had assisted Crane in the writing of the strip. Celardo's style on the strip is an interesting mixture of his own and Crane's. The sample strip from February 5 shows that Celardo is continuing the use of Craftint shading pioneered by Crane.

Short-time TARZAN-artist Mike Grell has left the strip. The press of comic-book work, which pays him better than TARZAN does currently, forced him to give up the strip, even though Tarzan's creator Edgar Rice Burroughs is one of Grell's two favorite authors. His first TARZAN appeared July 19, 1981, his last, February 27, 1983. Grell's replacement is none other than the omnipresent Gray Morrow. To my knowledge, Morrow has never drawn Tarzan in any medium before, though he did paint the cover for Philip Jose Farmer's Tarzan-pastiche, LORD OF THE TREES, published by Ace Books. Morrow had been drawing BARBARA CARTLAND'S ROMANCES for United Feature. Since that strip recently ended, United put him to work on TARZAN. Not right to work, though, as Tom Yeates drew the strip that appeared on February 13

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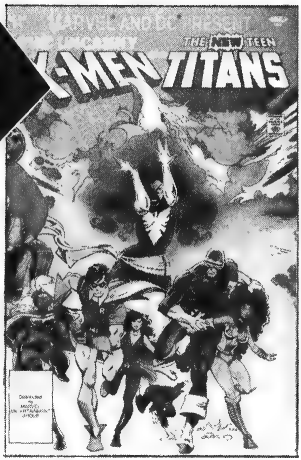

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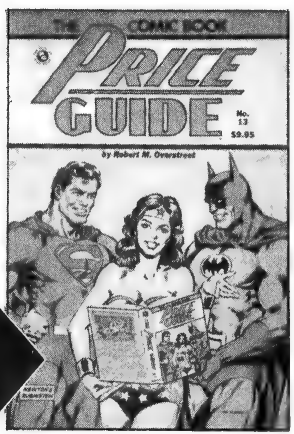

WITH THE PURCHASE OF . . .

Tarzan
by EDGAR RICE BURROUGHS
THE MAJESTIC LION MAKES HIS HOME IN THE SANDY AFRICAN PLAINS.
A PREDATOR AND A SCAVENGER, HE FEEDS MAINLY ON ANTELOPE, BUFFALO, ZEBRA AND GIRAFFE.
"CONTRARY TO POPULAR BELIEF, ONLY OLDER LIONS BECOME MAN-EATERS, SINCE THEY ARE TOO WEAK TO KILL WILD CREATURES."
SERPICO/COMBS
"THE LION POSSESSES PHENOMENAL STRENGTH—HIS FEROCIOUS APPEARANCE CREATES FEAR IN MAN, AS AN INTEGRAL PART OF THE JUNGLE, HE WILL ALWAYS REMAIN AFRICA'S TRUE 'KING'."

featuring "Tarzan's Jungle Lore." The writer's credit reads "Serpico and Combs" for that page. Morrow's first TARZAN appeared March 6.

The star of the new Tarzan movie, GREYSTOKE: THE CREATION OF TARZAN AND HIS EPIC ADVENTURES, has been kept under wraps for quite a while, considering the film started

shooting last November 4. He has finally been unveiled as unknown French actor Christophe Lambert. French? Well, it is true that the first human language Tarzan spoke was French, taught to him by the young French officer D'Arnot (played by Englishman Ian Holm), so it makes some sense for him to have a French accent in the adaptation of TARZAN OF THE APES. Who will play Jane Porter, or young Tarzan, or Lord and Lady Greystoke, is still being kept a secret. It is known that Warner's plans to release the movie in December of this year.

Did you know that 1983 marks Tarzan's 65th year in movies and that the first film, TARZAN OF THE APES, released January of 1918, was produced by the National Film Company, which is the first ancestor of Warner Bros.?

Licensing

By Ron Massengill

From Cosmec Co. come two new dolls: Superman and Spider-Man. These eight-inch figures are made of hard plastic and come from Italy. The Superman doll flies by means of a wire attached to its wrist and is controlled by a wire attached to a hand-held control.

Some new video games from Parker Bros. will be THE HULK, G.I. JOE, LORD OF THE RINGS and two more STAR WARS-related games. The one will be called RETURN OF THE JEDI, and will be released soon after the movie opens. The second one is untitled, but will be released for the Christmas season. In some of the early publicity from Parker Bros., a box was shown bearing the title REVENGE OF THE JEDI.

There will be a new Superman board game and a Superman card game

from Parker Bros., to be released in conjunction with the SUPERMAN III movie.

Texas Instruments is producing a series of Spider-Man Talking Books.

Conan/Summit Licensing reports that it is taking on additional licensees for CONAN THE BARBARIAN II. New properties available include Red Sonja, who will be in the CONAN II movie.

Remco is introducing THE LOST WORLD OF THE WARLORDS. This play set will include the snake-people and three 5 1/2" figures named Hercules, Warlord and Arak. This set IS licensed from DC. I haven't seen any pictures of this set, so it will be interesting to see what the characters Warlord and Arak look like. It is my understanding that Mike Grell will not receive any royalties from this, but Roy Thomas should.

For all you MASTERS OF THE UNIVERSE fans, Craft House has the following items: four sets of Paint-By-Numbers pictures. Each set includes one 8 x 10" panel, eight paints, and a brush. They also have two sets of paint-by-numbers consisting of two 10 x 14" panels, twelve paints and a brush. Their Window Pictures Paint-By-Numbers series consists of four sets of 8 x 10" injection-molded plastic panels, ten colors and a brush. Also available is a Sun Scene set and two sets of Sun Charmers, each of which consist of four paintable characters and six paints. These last three items are to be hung in windows to catch the sunlight.

Also from Craft House comes the Sgt. Rock paint-by-number set called G.I. ACTION. The set includes two 8 x 10" panels and eight paints.

G.I. JOE now has over fifty licensees. Expect to see a lot of new G.I. Joe stuff on the shelves in late summer and early fall.

S.M.C. International has released a new series of Sticker Boards. These boards are approximately 9 x 6" with a printed background and come with a set of three-dimensional stickers. There are nine different sets: two Laurel and Hardy sets, two Richie Rich sets, a Bozo, a Casper, a Heckle and Jeckle, a Mighty Mouse, and a Deputy Dawg.

These are nice sets for the four-to-six year-old fan.

Speaking of cartoon characters, I'd like to thank Jerry Beck for the Pink Panther info. At present, there are 54 companies producing over 300 Pink Panther items.

One of the nicer items I've seen lately is from Nordevco, Inc. It's a 500-piece, 16 x 20" puzzle titled BAM! POW! ZAP! COMIC BOOK PUZZLE. This is a picture of approximately 60 to 70 comic-book covers. Some of the covers shown are LOIS LANE #1, a couple of SUPERMAN and BATMAN covers, an ARCHIE'S MADHOUSE, a BLUE BOLT, a LONE RANGER, and many more. When I get the puzzle assembled I will try to list all the books pictured.

Anyone in the Chicago area that is interested in the puzzle but are having trouble finding it can drop me a letter as I have a computer list of stores in the Chicago area carrying it.

Books

By Mark Sabljak

February is usually the time that brings news of a load of new books set for the spring, but this season's list seemed slimmer than it has for the past years. I did find some titles that may be of interest during the next few months.

Among them: From Academy Chicago is due a large-sized paperback, DASHIELL HAMMETT'S SECRET AGENT X-9, reprinting the comic strip from the year in the 1930s that Hammet wrote the strip and Alex Raymond drew it. The price is listed at $9.95. From Andrews and McNeel are collections of strip art from THE FAMILY CIRCUS, ZIGGY and TANK McNAMARA, as well as LURIE'S ALMANAC, with illustrations by political cartoonist Ranan Lurie.

From Ballantine is due another sure-to-be bestseller, GARFIELD EATS HIS HEART OUT, with 128 pages for $4.95. From Ballantine, some tie-ins with the new STAR WARS movie include MY JEDI JOURNAL, with no author listed; RETURN OF THE JEDI ILLUSTRATED EDITION at $5.95; RETURN OF THE JEDI PORTFOLIO by Ralph McQuarrie at $9.95; and THE RETURN OF THE JEDI SKETCHBOOK by Joe Johnston and Nilo Radis-Jamero at $5.95.

Del Rey hardcover issues will include books by L. Sprague de Camp, Stephen R. Donaldson and Sterling E. Lanier.

Harlequin has set a special release teaming Mack Bolan with his Able Team and Phoenix Force in THE STONEY MAN DOCTRINE. It will be paperback, with 384 pages and a price tag of $3.95. Harvest/HBJ has set two Stanislaw Lem releases for the month of

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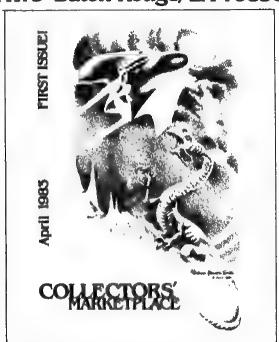

Advertising is the lifeblood of a business—you don't need to be told. You also don't need to be sold frills and professional services that you never asked for—expensive frills that make work for a plant full of professional talent, but don't necessarily make your advertising dollar any more effective. Going pro when semi-pro is good enough is like knocking down mosquitoes with a howitzer. Fandom got strong enough to become a national market and attract the attention of big-time publishers. But those publishers aren't fans, don't know what fans want or need, and certainly don't understand the ins and outs of dealers who want to appeal to them.

COLLECTORS' MARKETPLACE is a new venture fresh-sprung off of some established talent—people who have been active in fandom since its earliest years: HARLEY ANTON, comic dealer and president of one of the country's strongest and best-respected conventions, the Atlanta Fantasy Fair (now in its ninth year); KENNETH SMITH, SF illustrator (still active in HEAVY METAL, the new Bradbury DINOSAUR TALES, and other fantasy works) and widely admired producer of Phantasmagoria Magazine and Portfolios; and ANGELA SMITH, his wife, experienced in design, printing, and mail-out from her years with a commercial art agency. All three are widely known throughout fandom, and are herewith pooling their experience and talent to provide an interesting, colorful, and economical forum for your advertising matter. In our venture, Harley functions as Publisher and Managing Editor, Kenneth as Art and Design Director, and Angela as Production Head. (In fact, each of us will be doing whatever needs to be done and whenever it needs doing, in order to get our magazine out on time. Reliability is everything.)

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COLLECTORS' MARKETPLACE will be a monthly magazine, about 64 pages, on newsprint 8½x10¾". Editorial content—including select unpublished art from Kenneth's crowded files—should compose about ¼ of each issue. The first two issues will be given away free to 5000 people—a DIFFERENT 5000 for each issue. No one will receive both issues unless he subscribes. Number 3 will be given away free to yet a different 10,000 people at major conventions this summer, as well as mailed to all who subscribe to #1 and #2. Publication will be monthly—April 1, May 1, and June 1. Issue 4 will appear September 1, mailed only to paid subscribers. (Over $500 in prizes will be given away in a contest to attract subscribers.)

RATES: Ad rates for COLLECTORS' MARKETPLACE will be as follows: FULL PAGE AD, $60; HALF PAGE AD, $35; QUARTER PAGE AD, $19. As a bonus to advertisers, 3-issue ad subscriptions will be sold to issues 1, 2, and 3 (remember these issues will go out to 20,000 DIFFERENT people)—a full-page ad for these 3 consecutive issues will be $150, a half-page ad $90, and a quarter-page ad $50.

DEADLINES: Ad deadline for issue 1 is March 15, for issue 2 April 15, and for issue 3 May 15. Make checks payable to COLLECTORS' MARKETPLACE. For a 3-issue ad subscription, you must pay the full amount in advance but may submit 3 different ads if you wish. Advertisers may request tear-sheets of their ad, but complete copies of the magazine can be mailed only to subscribers. For further information, call Harley any night of the week between 7:00 and 10:00 CST at (504) 766-3582. The subscription rate will be $6.00 for 12 issues.

April, both at $3.95. From Holt, Rinehart and Winston comes Michael Hague's latest illustrated children's book (for adults too), THE VELVETEEN RABBIT, at $11.50. They will also publish the latest Ed McBain book in hardcover, as well as THE MAKING OF THE DARK CRYSTAL in paperback at $10.95 and three cartoon-related books: THE WRECK OF THE "RUSTY NAIL," the latest DOONESBURY book at $5.25; FRANK AND ERNEST, BATTERIES NOT INCLUDED, at $3.95; and THE END by Skip Morrow at $4.95. Houghton-Mifflin has an interesting entry in John Carr's THE CRAFT OF CRIME: CONVERSATIONS WITH CRIME WRITERS, in both cloth ($15.95) and paper ($8.95). Little, Brown and Co. will publish a collection of BLOOM COUNTY strips called AMERICAN TRAILS at $6.70. From Tor is set the company's third CONAN book by Robert Jordan: CONAN THE UNCONQUERED, at $2.95.

REVIEW: It's been a long time since I last read about my friends Fafhrd and the Grey Mouser, but a new collection of short stories of heroic fantasy entitled HEROIC VISIONS prints a new story featuring the pair by Fritz Leiber. Editor Jessica Amanda Salmonson has put together some fine new works by authors like Joanna Russ, Michael Bishop and Phyllis Ann Karr, but does the $2.75 paperback from Ace proud by leading it off with Leiber's well-crafted THE CURSE OF THE SMALLS AND THE STARS. The book is worth it for this story alone, but the rest of it will only make you hope that Salmonson lives up to her promise to deliver more anthologies.

RECEIVED: Jerry Pournelle has followed up his best-selling trade and mass-paperback JANNISSARIES with a sequel: JANISSARIES: CLAN AND CROWN. I really enjoyed the first book, but feel if you haven't read it you may find the start of the sequel a bit puzzling. Stick with it, though, or try to get a copy of the first book. The story follows the further adventures of Rick Galloway, who, with his mercenary soldiers was swept off Earth to a distant planet by a flying saucer to fight other human enemies, including Roman warriors.

WE'RE NO. 2: LOCUS Magazine reports that Arthur C. Clarke's 2010 set a science fiction record when it climbed to No. 2 on the New York TIMES best-seller list December 12. Ironically, the best previous place for a science-fiction book was Isaac Asimov's FOUNDATION'S EDGE, which reached No. 3 only a week before. To help in what will prove to be an Asimov revival--as I said last month, the recent success of the Foundation sequel has Asimov itching to get back and write fiction and will include two more Foundation books in that return--Del Rey has reprinted the Foundation trilogy with new cover art at $2.75. Read them, if you haven't. After all, they weren't voted the best science-fiction series of all time for nothing.

ON DONNING: You may have a hard time finding any Starblaze editions by Donning at your bookstore: they are trade paperbacks and don't seem to get the same circulation some of the major companies do. But three new issues are worth the look, including ON THE GOOD SHIP ENTERPRISE: MY 15 YEARS WITH STAR TREK by Bjo Trimble. Trimble started the letter campaign that resulted in STAR TREK's TV renewal and led to a position as fan liason with the show. She has a zillion inside stories to tell. Also from Donning are THE COLORS OF SPACE, by Marion Zimmer Bradley, restoring one-third of the text to the 1963 release, and THE SHATTERED GODDESS by Darrell Schweitzer, with illustrations by Stephen Fabian.

TIME OUT: Had a chance previously to read STEINBRENNER by Dick Schaap in hardcover, and now Avon has released it in paperback at $3.50. It is an informative piece of work on Steinbrenner, warts--and there are enough of those--and all.

UNREAD: Some very interesting books I haven't had a chance to read: THE WORLDS OF H. BEAM PIPER, which publisher Ace says finishes off in print all of the late author's Future History. It's $2.75 and edited by John Carr. Joe Haldeman and Jack C. Haldeman II have combined on THERE IS NO DARKNESS, a heavily-promoted paperback at $2.75 from Ace. From Berkley comes an offbeat science-fiction work, SET OF WHEELS, about the last car on the last open road, at $2.50 by Robert Thurston. Alan Dean Foster presents more of Flinx and Pip in FOR LOVE OF MOTHER-NOT at $2.95 from Ballantine. And Tor heads into the trade-paperback line with THE FIRST BOOK OF SWORDS by Fred Saberhagen at $6.95.

Comic Strip Review

By Rick Norwood

BUCK ROGERS - Part Two
1933-1958
[Part one ran in The Menomonee Falls GAZETTE #228, June, 1977]
Copies can be obtained from Street Enterprises for $1.25 postpaid]

1. OVERVIEW

There are four major periods in the BUCK ROGERS comic strip. The first is the creation of Phil Nowlan, John Dille, Dick Calkins and Russ Keaton. It lasted ten years, from 1929 to 1939, and was by far the best. It has been widely reprinted. The second period, which lasted almost twenty years, was dominated by Rick Yager. The third and fourth parts belong, respectively, to George Tuska and Gray Morrow.

In 1964, Edwin Aprill, Jr. began the first fan project to reprint old comic strips: GREAT CLASSIC NEWSPAPER COMIC STRIPS. GCNCS #1 featured BUCK ROGERS. In 1969, the first mass-market hardback to reprint old comic strips appeared from Chelsea House. It was THE COLLECTED WORKS OF BUCK ROGERS IN THE 25TH CENTURY, edited by Robert C. Dille. Now there are several new books of comic-strip reprints each year, but BUCK ROGERS led the way. (THE COLLECTED WORKS was reissued in paperback in 1977. The paperback omits a lot which was in the hardback, and includes a great deal of new material. I'll use the abbreviations "hb" and "pb" to distinguish between the two editions.)

The BUCK ROGERS daily strip began on Monday, January 7, 1929. The Sunday began on March 30, 1930. Phil Nowlan wrote both from the beginning until near his death in 1940. The daily for his entire period, and for many years thereafter, was drawn by Dick Calkins. The Sunday was also signed by Calkins, but he reportedly had many assistants (or ghosts). COLLECTED WORKS (pb) mentions Rick Yager, Russ Keaton, and Zack Mosley. Another, according to Eugene R. Seger, was Leon Gordon, who later drew the daily strip under the name of Leonard Dworkins.

Eugene Seger is the world's number one BUCK ROGERS fan, and he was kind enough to read over a rough draft of this article, and suggested corrections in matters of fact. Needless to say, the opinions I express are mine alone.

According to Seger, Russ Keaton drew the first 183 Sunday strips and Yager drew all the rest, until he left the strip 25 years later. Seger's source for this information is Yager himself. But, as Seger points out, the art does not change with strip #184, only the lettering changes. And lettering is a chore seldom handled by the artist. Furthermore, in 1940, when Yager was undoubtedly drawing the entire Sunday page, the art does change, much for the

THIS IS WHAT I'LL DO WITH MY "TOY"
KILLER KANE WAS ARMED WITH A WICKED LOOKING WEAPON OF HIS OWN INVENTION
-AND LIKEWISE THIS!
UGH!
MY ONLY HOPE LAY IN A FURIOUS OFFENSIVE IT WAS SPEED AGAINST POWER
I DARED NOT PAUSE FOR BREATH BUT DAVE PUT HIS OPPONENT POINT AND BUTT IN RAPID SUCCESSION. LUCK WAS WITH ME UNTIL—
BUCK ROGERS! NO THIS IS THE KIND OF MAN YOU ARE! YOU BRUTE! AND THIS OTHER PERSON, I SUPPOSE, SHE'S ANOTHER OF YOUR SISTERS?
WILMA! WHAT ARE YOU DOING HERE?

worse. The familiar and distinctive Yager style does not develop until the late 1940s.

At this late date, we may never be sure who did what on the early BUCK ROGERS Sunday pages. Certainly from 1940 to 1958 it was written and drawn by Rick Yager.

About a year before Nowlan died, Calkins took over the writing on the daily strip, perhaps to allow Nowlan to return to the science fiction pulps. Nowlan had a number of stories published just before his death in 1940. Calkins continued both story and art until he retired in 1947. Then, for three years, Bob Barton wrote the daily, with Yager doing the lettering. I know little about this period. According to COLLECTED WORKS (pb), Murphy Anderson illustrated Barton's script from December 1, 1947 to October 22, 1949, and Leonard Dworkins (Leon Gordon) drew it from October 24, 1949 to January 20, 1951. Then, for seven-and-a-half years, Rick Yager wrote and drew both Sunday and daily in their entirety.

In late 1957, John F. Dille, Sr. died. He had been one of the major creative influences on BUCK ROGERS from the very beginning, as well as a powerful merchandising promoter. In the introduction to COLLECTED WORKS (pb), Robert C. Dille indicates that his father was a hard man to work for, but evidently Yager found him a better boss than John Stefanski, who replaced Dille as editor. Less than a year after Dille, Sr.'s death, Yager, apparently fed up with the mindless censorship which dominates the comic-strip medium, abruptly quit. Seger says that another major reason Yager left BUCK ROGERS was a poor relationship with Robert C. Dille, now head of his father's newspaper syndicate.

I have never particularly cared for Rick Yager's BUCK ROGERS, but certainly when Yager left the strip it began to go steadily downhill, and it has never recovered.

Murphy Anderson returned for another short stint at drawing BUCK. From June 23, 1959 to March 28, 1959, he drew both Sunday and daily. (These are exact dates for the daily, approximate dates for the Sunday.) The next long-term artist on the strip was George Tuska. Tuska illustrated the scripts of a number of writers, including, briefly, Fritz Leiber and Ray Russell. No one seems to remember who else wrote the strip during these eight years. Whoever was responsible, the writing was dull and listless, and the strip eventually folded. The last Tuska Sunday page was dated June 13, 1965, and the last daily July 8, 1967.

Following the STAR WARS boom, the strip was revived, first in HEAVY METAL magazine, and then in the newspapers, beginning Sunday, September 9, 1979. The scripting was "high camp," by Jim Lawrence, a low blow for an old spaceman. Lawrence was replaced last year by Cary Bates, and Morrow was replaced late last year by Jack Sparling. The strip runs in about 60 papers worldwide.

II. THE DAILY STRIP: 1933-1959

Return with me now to those thrilling days of yesteryear: the 25th century as it was in 1933. When we last saw Buck (in part one of this article) a planetoid of gigantic size was speeding toward the Earth. Guiding it were a crew of Asterites led by Killer Kane and Ardala Valmar. Buck, Wilma, Dr. Huer and Black Barney fly to the planetoid to try to change its course. They send the planetoid crashing into the sea, and then swim to safetly. They capture Killer Kane. Kane escapes and captures Buck. Buck escapes and captures Kane. Buck forgets Kane and flies to Mars to rescue King Innaldo, who has been deposed by the rebel Zarbo, who is allied with the Queen of Uranus, who is none other than Ardala Valmar! And secret agent Z-24 is missing!

I am not making any of this up--but it is cheerful nonsense, full of capture and escape, palace revolutions, invasions, and best of all, strange inventions, including a super-magnetic turbinator, a vibro-reviver, paralysis guns, disintegrating guns, dematerializing rays, force rays, and an ego-decimator.

Nowlan frequently betrays his ignorance of high-school science, but at least he bothered to look up a few basic facts about the solar system, something later writers have seldom troubled with. He had a powerful imagination and was good at building suspense. And he had a sense of humor.

The daily stories written by Nowlan after "Doom Comet" are:

Starting No.	Title
Series 2	
91	Cognocrats
193	"The Planetoid Plot"
321	Rescue of Innaldo
412	Uranian Doublecross
595	Pools of Liquid Light
652	Mummies of Ceres
699	Palladian Space Pirates
900	Elthana of Venus
981	"Interplanetary War With Venus"*
Series 3,	
1	Peril of Planet Nova
330	"The Fiend in Space"*
444	"The Overturned World"*
532	"Martian War Threat"**

*-adapted in part as a Whitman Big Little Book

**-strips 535-727 reprinted in COLLECTED WORKS (hb and pb)

This list is adapted from a "Definitive Guide to Buck Rogers Episodes" which appears in COLLECTED WORKS (pb), but unfortunately, the numbering in the "Definitive Guide" is very confused, and I have taken the liberty of making some changes. The underlined numbers in the list above are my opinion, not the guide's. Also, I have restored the Big Little Book and COLLECTED WORKS titles, as indicated by quotation marks, and have dropped one "Definitive Guide" title, series 3, #623: "Breaking the Blockade," which seems to me clearly a subplot rather than a new story.

All of this is open to interpretation. The stories ramble and overlap. Seger will eventually re-do these daily episode titles in the manner that has already been done for the Sunday episodes (unpublished).

There is one Definitive Guide error I can't clear up. This guide has "War

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Giant Size 2 to 6

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10,11,17,22,23,24,28,
31,32,33,37,38,39,43,
44,57 to 59, 61
Rest are all Fine and better

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All NM

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Our Price $47.50

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1 to 33 Annual 1,2

Update Value $105.40
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Annual No. 1

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All NM

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Our Price $185.00

AMAZING SPIDER-MAN
1 to 176 Annual 1 to 11
Giant Size 1 to 6
Good-VG: 1,3,5,6,8,10,
11,12,13,14,15,16,17,
18,32
Rest are all F and better
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MYSTERY)
118 to 267 Annual No 1 VG
King Size Special 2 to 6

Good-VG: 122,123,126,
127,131,139

Update Value $253.30
Our Price $170.00

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1 to 37

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1 to 61 Giant Size 2 to 5
Giant Size Chillers No. 1

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1 to 43 Giant Size 1 to 5

Update Value $61.00
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100 - $24.00
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With Venus" ending with series 2, but I know "War With Venus" began with series 3. When, then, did "Peril of Planet Nova" begin?

As war in Europe threatens in the late 1930s, war replaces exploration as the main theme of a astrip set in 2430. In "Rescue of Innaldo," the peaceful Golden Race rules all of Mars, but by the time of "Martian War Threat," their rivals the Tiger Men are in power, and the Golden Race is never heard from again.

I have not been able to pinpoint the exact date of Black Barney's first appearance in the strip. He is in the Sunday strip #170, in 1933, and he plays a major part in the daily adventure in 1934.

Seger tells me that strip #412, series 3 is unique: one half drawn by Calkins, and the other by Yager.

Killer Kane is killed in series 3, strip #738, splattered all over the sidewalk. He comes back. He always comes back.

The "Overturned Earth" is set back upright in series 2, strip #628.

Series 4,	#173	Lost Earth Colony
Series 5,	#66	500 Year Time Reversal
	#301	Petrified Goddess
	#468	Capture of Hetlah**
Series 6,	#415	Electronic Bloodhound
Series 7,	#1	"Monkeymen of Planet X"***
Series 8,	#1	Hollow Planetoid
	#151	Planets, Incorporated
Series 9,	#1	Explosive Light
Series 10,	#1	Time Retracto
Series 11,	#1	Brain Ray Threat
Series 12,	#1	Kane's Double****
1/19/47		Rogers' Murder Case

*-reprinted in part in a Whitman Big Little Book, also in BUCK ROGERS comic book #6 (Famous Funnies)

**-Series 6, Strips #80-256 are in COLLECTED WORKS (hb only) as "Martians Invade Jupiter"

***-Series 7, Strips #67-133 are in COLLECTED WORKS (hb only)

****-Series 12, strips #152 through October 25, 1946 are in COLLECTED WORKS (hb only) as "The Atomites"

Take these numbers with a grain of salt. The numbering in the Definitive Guide is confused. Also, some of these "stories" run more than a year. There may be other, unlisted stories in between.

There is a lot of word play in Calkins' scripts. The Superdwarf is named Biceps. The villain in that story is named Taemwar (spell it backwards). There is a wizard named Nirab.

Buck discovers a spaceship from Earth, crashed on the planet Sargasso. It was launched "nearly 5 centuries ago! Right after the Big War in 1942." Right. Earth's first spaceship reaches a planet almost 100 light years from Earth. Not bad. Calkins had even less science than Nowlan.

In "Martians Invade Jupiter," Wilma becomes short and fat. Buck thinks "Why does she avoid me? I still love her. Or do I?" Don't worry. She changes back.

In 1943, Buck has a kid sidekick named Beans. Seger tells me of another sidekick named Paddlefoot, who had been rescued from a sealed metal capsule.

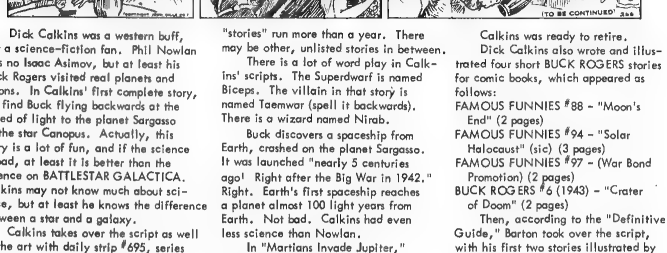
The Monkeymen story is a good example of the hatred toward the Japanese in the United States during World War II. "The Monkeymen... are descendents of the 20th Century Japs...When the United Nations destroyed Tokio--and the Japanese Empire in 1945 A.D., part of the Nips fled into space! They reverted to type--and became monkeymen! A white Shinto from the Gobi desert, a renegade she-wolf, is their leader! Vicious, merciless, mysterious and beautiful!"

World War II was the real thing, and all of the entertainment media were expected and required to do their bit.

The empress of the monkey men turns out to be--Ardala Valmar!

In the Atomite story, we learn that Killer Kane's first name is Coe and that he has a brother named Nova. "Nova Kane plans to destroy the Solar Systems--and Earth! His drone bombers are blasting the Milky Way right now!"

And Seger reports that in his last story, Calkins has Wilma, dressed only in a slip, riding around on top of a flying saucer listening to the voices of United Nations delegates, who had long ago turned into ghosts!


DO YOU MEAN THAT BY KEEPING GERM-FREE YOU NEVER GROW OLD?
PRACTICALLY THAT ALL INHABITANTS OF THE ASEPTIC CITY BELONG TO THE MEDICAL NOBILITY. WE CAN LIVE ALMOST FOREVER
WHY DON'T YOU GIVE YOUR COUNTRYMEN AND ALL MANKIND THE BENEFIT OF YOUR KNOWLEDGE AND SCIENCE
MM-HMM. YOU TALK LIKE A SOCIALIST, OR A NORTH AMERICAN
WELL, WE ARE AMERICANS--BUCK ROGERS AND I
AND PROUD OF IT!
SUFFERING DRAGONS! THEY HAVE FOOLED THE BRAINS
HELP! GUARDS! GRAB THEM!
DICK CALKINS
TO BE CONTINUED

Dick Calkins was a western buff, not a science-fiction fan. Phil Nowlan was no Isaac Asimov, but at least his Buck Rogers visited real planets and moons. In Calkins' first complete story, we find Buck flying backwards at the speed of light to the planet Sargasso of the star Canopus. Actually, this story is a lot of fun, and if the science is bad, at least it is better than the science on BATTLESTAR GALACTICA. Calkins may not know much about science, but at least he knows the difference between a star and a galaxy.

Calkins takes over the script as well as the art with daily strip #695, series 3 (so says Seger). There is a major change in the style at this point, toward more humor, and a faster pace. This strip number is written larger than the other strip numbers of this period. And there is a major plot revelation just following Calkins' takeover. I wonder whose idea this was? You can reall all about it in the COLLECTED WORKS (hb & pb).

Here is a list of Calkins' stories. (I have made only one change in the Definitive Guide listing.)

Series 3,	#740	"The Superdwarf of Space"*

Calkins was ready to retire.

Dick Calkins also wrote and illustrated four short BUCK ROGERS stories for comic books, which appeared as follows:

FAMOUS FUNNIES #88 - "Moon's End" (2 pages)

FAMOUS FUNNIES #94 - "Solar Holocaust" (sic) (3 pages)

FAMOUS FUNNIES #97 - (War Bond Promotion) (2 pages)

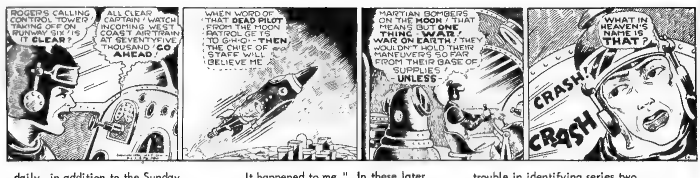
BUCK ROGERS #6 (1943) - "Crater of Doom" (2 pages)

Then, according to the "Definitive Guide," Barton took over the script, with his first two stories illustrated by Anderson, and his last illustrated by Dworkins:

12/2/47	Modar of Saturn
12/11/48	Planet of Thor
8/22/49	Vulcan Trouble Shooter

Parts of the first story were reprinted in the three Toby BUCK ROGERS comic books numbered #100, 101 and 9, and titled "Buck Rogers in the Battle of the Planets," Buck Rogers (in) The Mystery of the Flamingo Feather," and "Buck Rogers Versus Dr. Modar."

Then Rick Yager took over the


ROGER'S CALLING CONTROL TOWER! TAKING OFF ON RUNWAY SIX ! IS IT CLEAR?
ALL CLEAR! INCOMING WEST COAST AIR TRAIN AT SEVENTY-FIVE THOUSAND GO AHEAD
WHEN WORD OF THAT DEAD PILOT FROM THE MOON PATROL GETS THROUGH TO G-H-Q- THEN, THE CHIEF OF STAFF WILL BELIEVE ME!
MARTIAN BOMBERS ON THE MOON ! THAT MEANS BUT ONE THING WAR ! WAR ON EARTH ! THEY WOULDN'T HOLD THEIR MANEUVERS SO FAR FROM THEIR BASE OF SUPPLIES ! UNLESS
CRASH!
CRASH
WHAT IN HEAVEN'S NAME IS THAT ?

daily, in addition to the Sunday.
The "Definitive Guide" lists the following Yager daily stories:

1/22/51	Capsule Men
7/4/51	Asteroid Z
1/11/52	Operation Survival
5/16/52	Struggle with Red Robe
9/17/52	Operation Vanish
2/13/53	Octopus of Space
6/3/53	Dog Fight on the Moon
9/21/53	Rocketship Graveyard
3/1/54	Black Swan and Sygnet
12/22/54	Arctic Bubble Men
7/4/55	Rubber Band of Time
2/29/56	Great Tog
8/14/56	Volcano Protective Association
11/2/56	Insect Men
4/18/57	Star of Mars
8/8/57	Elthana of Venus II
11/1/57	Death Sphere
1/11/58	Dog That Became a Man

I have only a very few of these daily strips, and none of them has ever been reprinted. Take this list also with a grain of salt. The "Definitive Guide" shows a number of these stories in two parts, and has some obvious errors, such as listing part one of "Operation Vanish" as beginning on 9/17/52 and ending on 9/16/52. It seems likely that there were more stories in 1954 and 1955 than are listed here. Clearly, a great deal of work went into the "Definitive Guide," but it looks as if someone had botched the job at the printers.

[Ed. note: When we contracted with Robert C. Dille to reprint the 1958-59 Murphy Anderson strips in the GAZETTE in the early '70s, we found that they had bound volumes of the proofs for most of the strips. Memory indicates that some WERE missing, as we attempted to acquire the earlier Anderson stories from the '40s as well but were not able to. So it seems probable that accurate date information exists in the list, obscured by typographical error. MT]

In 1957, the Russians put a dog named Laika into orbit and left it there. In the 1958 comic pages, both Buck Rogers and Flash Gordon flew to Laika's rescue. Flash, arriving in the year 1968, then ten years in the future, found a dog. But Buck, arriving in the year 2458, found a little old man, Professor Laika, still alive in suspended animation. "Laika might be alive? Impossible!" To which Buck replied, "Impossible? It happened to me." In these later BUCK ROGERS comic strips, references to Buck's origin are rare.

The last two weeks of the Professor Laika story are by Murphy Anderson.

III. FOR COLLECTORS ONLY

All through the thirties and for most of the forties, Buck Rogers strips were never appeared on the strip, only the strip number. Sometimes the year appears with the copyright or trademark notice, sometimes not, as papers sometimes removed them or trimmed the edges of the strip to fit their format. Different papers ran the same strip on different dates. This is, as you can imagine, a giant headache for collectors, for which I offer the following partial remedy.

In 1968, Ed Aprill published THE UNKNOWN BUCK ROGERS: THE DAILY STRIP by Eugene R. Seger, a rare and valuable eight-page fanzine. Seger lists the following numbered daily strips:

Series Number	Number of Strips in Series	Release Dates
1[a]	1 - 1578	1/7/29-1/20/34
2	1 - 990	1/22/34-3/20/37
3	1 - 774	3/22/37-9/9/39
4	1 - 180	9/11/39-4/6/40
5	1 - 474	4/8/40-10/11/41
6	1 - 546	10/13/41-7/10/43
7	1 - 174 (180 in some papers)	7/12/43-1/29/44
8	1 - 336	1/31/44-2/24/45
9	1 - 102	2/26/45-6/23/45
10	1 - 96	6/25/45-10/13/45
11	1 - 102	10/15/45-2/9/46
12	1 - 186	2/11/46-9/14/46
Unnumbered strips		(1946 to 1951)
13	1 - 30	10/22/51-11/24/51
Unnumbered strips		(1951 to 1967)

Now, imagine you have a BUCK ROGERS strip, perhaps a run of strips. It would be nice to tell which series these strips belong to, especially when some papers edited the strip to a narrow size or blanked out the strip number. The following notes may be of help. (For series one strips, see part one of this article.)

Most series two strips have a copyright date and are signed "Lt. Dick Calkins." Calkins becomes erratic about using the "Lt." late in series two, but the copyright date continues, so there is no trouble in identifying series two.

In series three, the copyright date is dropped as of strip #680, where it is replaced by "Reg.U.S. Pat. Off." Still, series three is easy to spot. Any strip with a number larger than #680 with "Reg. U.S. Pat. Off." on it must be series three. (Caution: a few much later strips are signed "Lt. Dick Calkins.")

Series four and series five are hard to tell apart. All have no date, but the words "Reg. U.S. Pat. Off. or "Protected, John C. Dille Co." are in evidence. Note, however, that an undated strip with a number between 181 and 474 must be series five (unless the newspaper capriciously took the date off).

Series six and higher have a year date. This helps, but it is still not enough to resolve all ambiguities. Is a strip numbered 170 and dated 1944 in series seven or in series eight? There is no way to tell. The short, high-numbered series are the worst.

Sometimes Calkins put a little bird after his signature--don't know why.

NUMBERING ERRORS: Numbers 29 and 30 of series one have transposed numbers, Seger reports. In series two, strip 455 was misnumbered as 355. Also in series two, the sequence of strips runs #636, 637A, 638A, 637, 638, 639, 640, 643, 644... In series five, strips 229 and 230 are misnumbered 129 and 130. In series six, strips 231 through 234 are misnumbered 131 through 134. In series eight, strips 292 and 293 were printed transposed, due to a missing number. Seger mentions a series 12 strip, numbered 73A, which was run on a Saturday in papers that were either just picking up BUCK or resuming the strip after a hiatus. It was followed by the regular number 73 the following Monday.

Mr. Seger is an excellent and careful researcher in a field where such care and expertise is the exception rather than the rule.

IV. OOPS

Eugene Seger was kind enough to send me some additions and corrections to part one of this article. It seems that there was a hardback edition of the two Nowlan "Anthony Rogers" stories. Buck and Wilma were in the Sunday strip as early as 1933, in page #190, for example. Sunday page #480 was the last with a narrated introduction. There was a half-page strip as

THAT NOISE! SOUNDED LIKE SOMETHING BROKE LOOSE IN THE TAIL OF THE SHIP!
HERE I AM-GOING TO THE MOON AND I GET A BREAKDOWN A MERE 60,000 MILES FROM EARTH / THAT MECHANIC-CARELESS---IDIOT!
HUMPH! NOTHING WRONG HERE / MIGHT HAVE HIT A SMALL CHUNK OF A METEORITE / GUESS I'M GETTING JITTERY!
REACH FOR THE ROOF, CAPTAIN ROGERS!

early as 1933 and a 1/3 page (in the St. Louis POST-DISPATCH, a paper famous for odd-format strips) as early as 1940. There was a full-page as late as 1941. On March 29, 1930, the first Sunday BUCK ROGERS page appeared in some Saturday papers, six days before the strip appeared in the Sunday papers. When these Saturday papers changed over to Sunday color comics, they were one week ahead of everybody else. The only tabloids which were "shaved" (i.e. had less art in each side panel than the full page) were #381 through 582 of Series One. The comic book FAMOUS FUNNIES reprinted the following Sunday strips (with rewritten dialogue): Series I, Number 190 through Series II, Number 302; Series II Number 480-518; and Series III Number 179-199. (I will use Roman numberals for the Sunday series to distinguish them from the daily.)

Another error in part one of this article: the date of "The Airlords of Han" is, of course, 1929, not 1939.

V. THE SUNDAY PAGE: 1936-1958

There were three numbered Sunday series, as follows:

Series Number	Strip Numbers	Starting Date
I	1 - 600	3/30/30
II	1 - 525	9/28/41
III	100-428	10/28/51

Because each series ran for years, there is seldom any trouble telling them apart. As with the daily, not all papers ran the same number on the same date. In 1940, for example, the Los Angeles TIMES was three weeks behind the rest of the country. A few papers ran as much as six months behind.

Strip #10 1/2 is a second-series strip between #110 and #111. It is a disposable strip--it did not advance the plot and the story reads smoothly without it. Several of the panels are close copies of panels from strip #110. The number of this strip is often given as #110 1/2, as was doubtless intended, but the number on my copy (from the L.A. TIMES) is clearly #10 1/2. According to the Overstreet PRICE GUIDE, strip "110 1/2" was carried in only a few papers. Presumably, it was published so papers behind the release date could drop it and catch up a week. The L.A. TIMES did not take advantage of the opportunity.

During Nowlan's last years on the strip, the Sunday was very close to the daily, close enough so that the same titles could do for both:

1936 (Attempt to Steal Mars)
1937 (War With Venus)
Planet Nova
1938 The Fiend of Space
The Overturned World
1939 Martian War Threat *

*-COMPLETE WORKS (hb and pb) reprints strips #471-502 in full color. The color in the reprint is very good, very close to the original, and the strips are full pages reduced in size, not the trimmed tabloid pages. They are a sample of BUCK ROGERS at his best, spoiled only by the abupt end, in the middle of the story, where the reprints switch to much inferior strips from later in the history of the strip.

In the list above, I have taken the two titles in parentheses from the "Definitive Guide," but the Sunday episode list to be found there is greatly lacking, and I use it only when no other source is available. Most of the information which follows is taken from the original strips.

During this entire period, the Sunday strip parallels the daily, but the action never carries over from one to the other, as it does in so many other comic strips. A typical adventure will run like this: Mars invades Earth, while in the Sunday strip Buddy, Alura and Black Barney carry the fight to Mars. In this period, Buck and Buddy never meet, although Buck narrates the Sunday strip, and Buddy often thinks about Buck. At one point, Buck seems to appear in the Sunday story, but things are not always what they seem.

After Nowlan's death, there is no relationship whatsoever between the Sunday and daily BUCK ROGERS until 1959-60, when they coincide for four stories written by famed science-fiction writer Fritz Leiber.

The "Fiend of Space" uses robots to invade Earth. Way back in 1930, in the third daily adventure, there is an invasion of Earth by robots, which was never explained. I wonder if the Fiend of Space sent them?

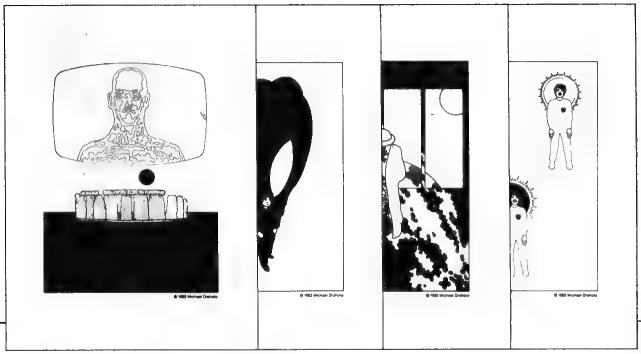
Comic strip fans love to play "The Game." "The Game" was invented, I suppose, by the Baker Street Irregulars, when they began to speculate on what Dr. John Watson had not told them about Sherlock Holmes. To play, you assume that your favorite series of stories, or your favorite comic strip, is "true" (though perhaps imperfectly "reported" by its writer and artist). You can then speculate on what the characters do between adventures, and try to resolve apparent inconsistencies. Unfortunately, BUCK does not lend itself to "The Game." It is simply too inconsistent. For example, in the Doom Comet story, Pluto is destroyed, and I am sure that the planet turns up later in the strip, though I can't quote you chapter and verse. Mars is one kind of planet during one period of the strip, and something else entirely at another period. Even Buck's origin changes.

According to Seger, Yager claims credit for writing all these stories (1936-1940) which I have credited to Nowlan. If so, his early stories are very unlike his later ones, and frequently contradict the stories from this period.

Rick Yager wrote and drew more BUCK ROGERS strips than any other artist. His art is crude, his stories grotesque. He has no science at all. His "outer space" has an up and a down, air, fog, tides (a word Yager uses to mean currents), and strange planets not usually found in our solange system. From 1941 on, virtually nothing that has been established in the first decade of the strip appears, except the names of the characters and the fact that Buck is from the 20th century.

Yager's strong suit is emotion. Fear and betrayal lurk in every panel. Even his heroes distrust one another. Death abounds. In particular, any kid (except Buddy) is doomed. To Yager's favor, one can almost hear the sounds of his jungles. He had no problem with atmosphere.

Between 1939 and 1941 the art gets much worse. Compare the cavern scenes in strips 455-465, series I, with the cavern scenes in strip 32, series II. Or, to take a more accessable example, compare the spaceships in the two color sections of COLLECTED WORKS. If they were drawn by the same man, he certainly lost something, and he lost it rather abruptly in 1940. Maybe Yager did draw the strip before 1940. Maybe not. Speculation about who drew what for whom is a large part of the history of comic strips, and there is much heat but little light on the subject.



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WELL, YOU'VE GOT ME--WHOEVER YOU ARE / BREAK YOUR PIECE /
TRAPPED BY A MARTIAN SPY /
HURRY UP! SHOOT--IF YOU'RE GOING TO / I CAN'T HOLD MY FLIPPERS UP ALL DAY!
WHY DON'T YOU-- HUH?
BUCK--DARLING / YOU'RE SUCH AN OLD BEAR / BESIDES--I COULDN'T SHOOT IF I WANTED TO / THIS ISN'T A GUN--IT'S ONLY A JACK HANDLE /
WILMA DEERING / YOU LITTLE FOOL / WHAT ARE YOU DOING ON THIS SHIP / DO / YOU KNOW WHAT I'VE HALF A MIND TO DO?
YES--DARLING / AND--I'M WAITING

Seger reports that in 1958 Yager acknowledged that syndicate restrictions and the "victorian" comics code prevented him from doing what was needed to keep the strip up to par.

COLLECTED WORKS (pb) has this to say about Richard Sydney Yager: "Rick Yager was the artist, writer, and creative genius who ably carried on when the triumverate of John Dille, Phil Nowlan and Dick Calkins passed away...the one great working link that welded together virtually the whole span of the BUCK ROGERS strip...Rick was intimately involved with all aspects of the feature from 1932 through 1958..."

My own best guess is that Yager did a lot of the dialogue and little of the artwork between 1936 and 1940, but that someone else handled the plots and the finished art. After 1940, the strip was Yager's own (subject to syndicate tampering).

Rick Yager wrote and drew the following Sunday stories. The titles are my own. An asterisk indicates one or more missing titles. As in the daily strip, the stories ramble and sometimes overlap, and another person with the same set of strips might make quite a different list. In fact, Seger has done so, listing 38 stories from 1930 to 1959, but this list is still unpublished.

1940 *
1941 The Dictators of Doomar
1942 Planet of the Rising Sun
1944 Robots of Llore
Parchment of the Golden Crescent
1945 The Baitress
Menace From Mercury
1946 Battle on the Moon**
1948 Spying On Mars
1949 Venus Mystery
The Eye of the Universe
The Green Ray Smackers
1950 The Ghost of Benito
Mystery Planet
1951 In the Grip of the Space Tide
When the Sun Goes Down
Battle Cruiser
1952 Space Pirates
1953 *
1954 Pearls of Saturn
*
1955 Brand O' Mars
1956 *
Dr. Meteor
1957 Atomic Stalemate
1958 *
Planet Q

**Strips 303-334, series II, are reprinted in full color in COLLECTED WORKS (hb & pb). The reprint ends before the story does. The only other reprints of Sunday strips from this period were in comic books: FAMOUS FUNNIES and BUCK ROGERS. I am not going to do a detailed list of stories reprinted in comic books, because these comic books are more expensive, harder to find, and in every way inferior in reproduction to the original newspaper pages. If you are interested, see the Overstreet PRICE GUIDE for detailed information, or you can contact Ernie Seger in Detroit.

In 1953 and 1954 there were eight issues of FAMOUS FUNNIES (#209-216) which had Buck Rogers covers by Frank Frazetta. Some of these covers were the best artwork Buck ever had, especially one illustrating the end of "In the Grip of the Space Tide," one of the best stories from this period. It shows a mad hermit standing on the outside of a spaceship, about to blast, with a ray gun, the two youngsters piloting the ship. A huge, red moon hangs in the background. This perfectly captures all that was good and bad in the Yager BUCK ROGERS, and with much better artwork than Yager himself was capable of. Russ Cochran reprinted all eight covers in full color in 1975.
Some of these covers were not from BUCK ROGERS but were products of Frazetta's rich imagination, and they are really of more interest to Frazetta collectors than to BUCK ROGERS fans.

The early Yager stories lasted about a year, and there was no clear transition from one story to the next. The stories usually featured Buddy, Black Barney, Dr. Huer, Killer Kane and Admiral Cornplaster. Alura was replaced briefly by a girl called Nelda, and then the idea of a girl for Buddy was dropped. Buck appeared frequently, usually at the end of a story, to wrap things up.

The science is worse than bad. All planets have Earth-type atmosphere and gravity. Even aboard a powerless derelict floating in space, the deck is down. There is no weightlessness. All aliens speak English, sometimes with a funny accent. All are humanoid. There are no really alien plants or animals. According to Seger, this last was a syndicate stipulation, in which case it was a not untypical case of syndicate stupidity. Alien animals are one of the things that make space opera so popular.

The most interesting character is an alien kid named Admiral Cornplaster. He stows away aboard our heroes' spaceship, wearing nothing but his birthday suit. He is green, and his feet have suction cups which allow him to stick to walls. He quickly gets a uniform, and with it a promotion to Admiral. He appears in the strip from #185, series II, until #269, series II. Here is a quote from his death speech:

"Gee--I'm really all alone out here in space now! I can't see th' globe ship no more! An' worse'n that, this piece o' junk seems t'be slippin' further from Earth--'stead o' nearer! Like sumthin' wuz draggin' it. It's hard t' believe Doc, Barney an' Buddy would d'sert me--but they did!"

This quote is typical of the internal monologue in which Yager told much of the strip. I found it moving.

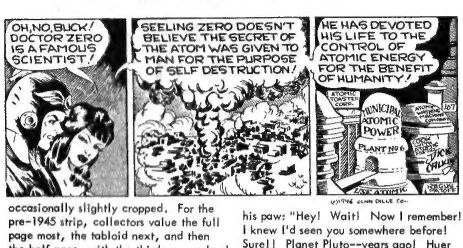
Wilma Deering does not, so far as I know, appear in any Yager strip.

In "The Dictators of Doomar," Dr. Huer leads an expedition to Doomar to claim that planet in the name of Earth. In 1941 imperialism did not enjoy the bad reputation it has today. Doomar always keeps the same face to the sun, and so has a day side and a night side (but no extremes of temperature). Shortly after the real world experienced Pearl Harbor, the strip tells how Doomar is invaded by the Planet of the Rising Sun: bad invaders, as contrasted with the good invaders from Earth. These oriental aliens put our heroes' minds in the bodies of canary birds.

Strip #108, series II, has a map of space, showing "Black Planet" and "Great Barrier Mist." The map is solemnly marked North, South, East and West.

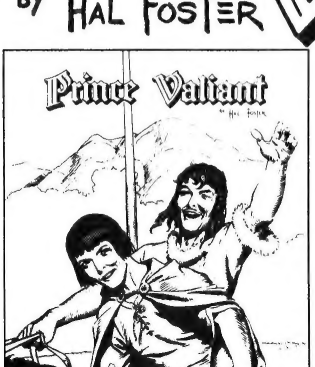
The villain in "Robots of Llore" is named Niarb--no relation to the villainous Niarb in "Superdwarf." In this story (strip #145, series II), we see Hitler get his "reward" on Niarb's time scope. This strip appeared in August of 1944.

In July or August of 1945, there is a format change. In the old format, the 1/3 page has all of the panels that the half page has, but severely cropped. The tabloid has all the story panels,


OH,NO,BUCK! DOCTOR ZERO IS A FAMOUS SCIENTIST!
SEELING ZERO DOESN'T BELIEVE THE SECRET OF THE ATOM WAS GIVEN TO MAN FOR THE PURPOSE OF SELF DESTRUCTION!
HE HAS DEVOTED HIS LIFE TO THE CONTROL OF ATOMIC ENERGY FOR THE BENEFIT OF HUMANITY!
ATOMIC ENERGY CORP.
MUNICIPAL ATOMIC POWER PLANT NO 6
ATOMIC ENERGY COMMISSION
ATOMIC ENERGY COMMISSION
ATOMIC ENERGY COMMISSION

Prince Valiant

BY HAL FOSTER



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